The Northeast Square DANCER

January
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"Our Only Excuse For Existence Is To Be Of Service"

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DEADLINE for AD and NEWS COPY
for **March 2013 is January 10**

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Moore Thoughts

Paul Moore

Here's an article written by Bob Osgood I came across which goes into the formation of CALLERLAB. I thought it would make interesting reading after all these years.

The Start By Bob Osgood

The Development of Caller Leadership

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing.

Square dance history includes the names of pre-war pioneers. All of them were performing callers. Few, if any, would have been considered "leaders." There is, however, one exception -- one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in the 1930's. His first widespread recognition came in the mid '30's with the publication of his book "Cowboy Dances" and with the start of cross-country tours with his Cheyenne Mountain Dancers.

All this, just a few years before America's entry into WWII, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaws methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours and the big boom of square dancing was under way.

Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to insure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders and how to insure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod", based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-tomusic and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by Sets In Order. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership".

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950's and in August, 1960, a group of callerleaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, SQUARE DANCING Magazine (Formerly Sets in Order) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California -- Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of

callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time SQUARE DANCING Magazine continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to-do articles were shared and callers around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations as were consolidated lists of the basics along with styling notes. Even though it reflected a true composite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.

The Start of CALLERLAB

In 1961 Sets in Order inaugurated the Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but, with all Hall of Famers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

"Body of Knowledge" is the keystone of any profession. It must be unique to the field and is the basis (or bible) on which a profession is formed. The "Unique Body of Knowledge" is that which distinguishes one profession from another and therefore one activity from another.

Plans for a meeting of the members of the Hall of Fame were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob VanAntwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization.

These were the topics:

(1) Let's put the dance back into square dancing;

(2) An accepted form of standardization is vital to the growth and continuation of this activity;

(3) Callerteacher leadership training is the responsibility of the callers and teachers;

(4) Professional standards for callers and teachers need to be established and maintained;

(5) Today's square dancing is due for a reappraisal;

(6) The combination of the various parts of the square dance activity (squares, rounds, circle mixers, quadrilles, contras and related forms) should be encouraged;

(7) The selfish exploitation of square dancing should be vigorously discouraged and

(8) The over-organization of dancer-leader groups can pose a problem to the future progress of the activity.

Invitations were mailed to fifteen members of the Square Dance Hall of Fame to attend a meeting in February 1971, as guests of The Sets in Order American Square

Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation."

Eleven of the invitees were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob VanAntwerp. When the meeting, held at the Asilomar Conference Grounds in California concluded, the group enthusiastically and unanimously signed the eight point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.

This was the start of CALLERLAB

A second meeting was held in July of that same year. Don Armstrong and Earl Johnston were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February, 1972, with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July, 1972, when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership. The February, 1973, meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached twenty-five and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB -- the International Association of Square Dance Callers" and started DIRECTION, as its official publication. Arnie Kronenberger served the early sessions as chairman pro tem; Bob Osgood served as executive secretary. It was decided that during these early stages CALLERLAB would conduct business under the "wing" of The Sets in Order American Square Dance Society, and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of Sets in Order (SQUARE DANCING) Magazine and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become the moving force behind the birth of CALLERLAB. Bob was an innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today.

In the time period, 1971, '72, '73 the members organized the structure of CALLERLAB (eg:)

- the concept of a Board of Governors
- need for members to attend yearly meetings at regular intervals
- need for communications between the Board and the members
- the concept of an Executive Secretary

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- the concept of professional standards and the adherence thereto
- the concept of incorporation to protect liability and for tax purposes
- the concept of disciplining members (later modified)
- organization followed generally that of the American Medical Association (concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist, the CALLERLAB logo, DIRECTION newsletter heading and other artwork were created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The groundwork would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller-leadership.

With intensity of purpose, CALLERLAB extended its horizons and set out to provide a framework that would result in callers working closely together. By so doing, they would accomplish goals that none of them could accomplish by working alone.

Four founding members, Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob VanAntwerp, collaborated to create this account of the start of CALLERLAB, the International Association of Square Dance Callers.

Editors' Note: If you are interested in how Square Dancing grew after World War II, you can search the Internet and find many interesting articles.

For those who do not know of or who Bob Osgood was, he lived in Beverly Hills. Bob had access to many people and things most of us can only dream of, and he put them to use. He was the choreographer on several movies which had square dance scenes. One of his close friends was animator Chuck Jones, the man behind *Looney Tunes* and *Merrie Melodies*, cartoon shorts for the Warner Brothers Studio, many of which still run on TV today.

One of their early collaborations was the making of a 16mm film entitled "Square Dancing" in 1951. Bob had the driveway and Chuck provided the background sets, borrowed from the Warner Brothers studio.

Through the the curtesy of the Internet Archive, you can view this film. It is available at www.squaredance.ws/square_dancing.mp4.

Reviewing Round Dances

Phil Gatchell
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ONE MORE TIME by Dorothy Sanders
Phase 2 Two Step; available on HH and MGR from Palomino. Basic, limp, walk, run 3-brush, circle away and together, strut, side touch, side two step, back away, lace across and back, forward two step, scoot 4, vine, twirl 2 and apart point.

PEANUT BUTTER BEARS by Susan Healea
Phase 2 + 1 (Rock the Boat) + 1 (Man's Circle Box) Two Step; available from Amazon and others. I liked the music and the dance. Twirl vine, walk, forward two steps, strut, open vine, circle away, strut, circle box, man's circle box, traveling doors, lace across and back, hitch 4, front limp, solo left turning box, slow rock the boat, twirl vine 2 and apart-point.

TROPICAL NIGHT by Mike & Michelle Seurer
Phase 2 Two Step; available on Grenn 17014 and 17216. This is a cue and do dance as well as a good teaching tool; repetitive sections. Scissors through, walk, hitch 6, turning two steps, broken box, side two step, twirl vine, box, open vine, forward two steps and point through.

TWILIGHT TIME by Larry & Susan Sperry
Phase 2 Two Step (5 Count); available from Amazon. This is good *Platters* music and a challenging dance. Walk, pick-up, hitch, back walk, forward two step, maneuver and step back, back-lock-back, pivot 2, strolling vine, vine 2, side two step & wrap, cross in front side two step, traveling door, wrap and hold.

A SLEIGH SONG by Annette & Frank Woodruff
Phase 3 + 1 (Leg Crawl) Two Step; available on prostopleer.com. The dance is listed as "average" but with changes in tempo. Skate together, face to face and back to back, basketball turn, double hitch, cut backs, dip back and recover, forward two steps, progressive scissors, fishtail, turning two steps, hitch, whaletail, side draw touch both ways, dip back and leg crawl.

HEY, SOUL SISTER by Jerry Jestin
Phase 3 + 2 (Alemana, Fan) Cha Cha; available on Amazon. Music is good but the vocal is over powering. Spot turn, hand to hand, shoulder to shoulder, lariat to an alemana, New Yorker, crabwalks, ½ chase to tandem, solo New Yorkers, finish chase, ½ basic to a fan, fence line, sliding door, circle away and together, close point.

ROCK AND ROLL WALTZ by Sue Powell and Loren Brosie
Phase 3 + 1 (Diamond Turn) Waltz; available from Amazon and others. This dance was recently taught at "*A Touch of Class*" weekend run by Betty Ann Brown. The music and dance are real good. Balance, waltz away & together, solo turn, spin maneuver, right turns, hover, cross hovers, twisty balance, twirl vine, diamond turn, left turns, spin turn, box finish, canter, twinkle, wrap, wheel, impetus and point line.

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TORNADO by Susan Healea
Phase 3 Cha Cha; available on Amazon and others. I like the music and the dance flows well. Basic, fence line, crab walks, traveling doors, open break, spot turn, time steps, shoulder to shoulder in 4, underarm turn, lariat, break back to open, sliding doors, circle away and together, start a chase – point and hold.

MISSISSIPPI SQUIRREL REVIVAL by Kay and John Prestridge
Phase 4 + 2 (Open Hip Twist, Triple Cha Chase) Cha Cha; available from Amazon.com. This is terrific music; I first heard it when Jim Pulaski used it as a singing call several years ago; the dance is a rewrite from a 2002 edition. Twirl vine, basic, alemana, lariat, shoulder to shoulder, aida, switch rock, New Yorker, crabwalks, spot turn, chase to 3 triples, hand to hand, open hip twist, fan, hockey stick, sidewalks, time steps and hands-up.

AT THE BEGINNING by Terri and Tim Wilaby
Phase 4 + 0 + 1 (Chase with Reverse Underarm Turn) Rumba and Cha Cha; the music is easy to dance to and the dance is enjoyable. Circular Serpiente, fence line, break back to open, kiki walk, slide the door, trade places, spot turn, through serpiente, crab walks, basic, aida to back triple chas, rumba chase with reverse underarm turn, shadow serpiente, umbrella turns, wrap and snuggle.

YOU DON'T OWN ME by Lee & Irene Rogers
Phase 4 + 1 (Triple Traveler) Slow Two Step; available from Amazon. Beautiful Leslie Gore music dance is listed as AVERAGE difficulty. Basic, left turn inside roll, basic ending, underarm turn, open basic, right turn outside roll, hip rock, triple traveler, break back to ½ open, forward 6, lariat, traveling cross chasses, walk 2 and point.

SENTIMENTAL JOURNEY by Gert-Jan & Susie Rotscheid
Phase 5 + 1 (Traveling Hover Cross) Foxtrot and Jive; available from Casa Musica. Cross check and recover, roll 3, feather, curving tree step, back three step, heel pull curved feather, outside swivel, lilt pivot, right lunge-roll-slip, three step, traveling cross hovers, double reverse spin, turn left & right chasse, quick feather finish, quick weave 4, forward tipple chasse, quick open impetus, riverboat shuffle 8, neck slide, Miami special, stop and go, link to a whip turn, reverse turn, double top spin, natural weave to a forward right lunge.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com.***

Comment

Jim Mayo

I wasn't coming up with any fresh ideas for this column but when I looked in the file of past columns I found one that was not published. I wrote it in 2006. It's now six years later and I think it still states a reality that we all understand. I'll use it this month and ask if you think there has been progress toward making our activity more accessible for the busy folks in today's society. Here's what I wrote then.

We all know that the modern, club-based form of square dancing is not growing as fast as it once did. We have also learned that much of this change has little to do with square dancing. Our whole society has give up joining any organization or activity that asks for our participation. We are willing to watch while others do something but, with a few exceptions, folks are unwilling to "do" things. That is particularly true of younger folks, the ones we would really like to have join our clubs.

One of the problems we face in recruiting is the commitment we ask of new square dancers. We want them to come every week for a full season, at least. We then expect they will continue that frequency of participation and we encourage them to accept responsibility as well. We need officers in our clubs and refreshment contributions are strongly encouraged.

The incentive we offer in return for this commitment and contribution is the chance to make friends. Many of us who have been around for a while think that's a huge incentive. We have learned how valuable friends are. Particularly after you have left the workplace and no longer meet people there and no longer make friends with the parents of our children, the opportunities for new friendships are much less frequent.

In any market an important question is always whether the price is right. In our market the question is whether the friends our recruits might make are worth the work and commitment that we ask of them. Perhaps we would find the sale easier if the price were set a little lower. If we didn't run the introductory program so fast that attendance every week was essential it might be more appealing. If we didn't make new club members into officers in their first year, they might have a better chance to discover the joy of dancing.

There are a few clubs holding their own and even a couple that are growing. They have been willing to change their goals and their methods of operation. Unfortunately, they are very few. Most are still trying to run the program to satisfy the long-time dancers in their membership. My personal judgment is that their days are numbered. I congratulate those clubs that have been willing to change. I'm confident they will find success and will lead us into the future of modern square dancing.

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RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Happy Holidays!!!

We wish all well in the New Year.

Our November dance was great fun with Don Bachelder (right) calling and Scott Cohen (left) cueing.

We had excellent attendance with the Squares Riggers retrieving and Fairs 'n Squares, Baldwin Apples and Single Squares raiding.

We will be kicking off our second session of our multi-cycle class program on January 23 at 7 PM with a free Fun Night!!! Please come and enjoy our famous soup and chili. Join us at Calvary Church in Danvers, MA for our winter dances, usually on the 1 Saturday of the month. See our ad on page 23 for the latest club information, or visit our web site: www.riversidesquares.org.

Think Spring!!!

Riverside Squares spreads the word about square dancing by getting involved in community activities.

This past spring the club cleared and planted a traffic island garden one block from Calvary Church.

The top picture shows the garden with a sign giving Riversides Squares the credit.

Tom and Ingrid Barry took responsibility for this project and are shown with the crew that did the clearing and planting. Many thanks to them for their efforts.

Looking forward to seeing you in many squares in 2013!!!

Square Dance Music Review

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TITLE **ARTIST**

Music Source *All CDs and MP3s are recorded in 3 keys, unless otherwise noted.*

HAPPY NEW YEAR!

May your new dancer sessions continue to be well attended and you dance halls full !

Music reviewed is available from:

(1) Palomino / Hanhurst www.dosado.com/music
(2) Chinook Records www.ChinookRecords.com
(3) Riverboat Recordings www.square.cz/riverboat
(4) Rhythm Records www.rhythmrecords.biz
(5) EGO Recordings www.EGOrecordings.com

All I Want For Christmas **Buddy Weaver**
(1) Blue Star BS 2559 *(CD, MP3)*
Co-written and recorded by Mariah Carey in 1994. It peaked at #6 on the Billboard Hot Adult Contemporary chart. It reached #2 on charts in Australia, Japan, the Netherlands, Norway and the UK. Electronic keyboard, piano, chimes, bass, silky strings and drums in a smooth rolling well mixed arrangement. A good addition to your seasonal library. Key change in the closer. Recorded on one key. *Standard Ferris Wheel Figure.*

Christmas Without You **Lisa Minton & Scott Brown**
(1) Goldrush GLDR 165 *(CD, MP3)*
A Dolly Parton Release. Piano, guitar, bass and drums. The CD has the extra audio visual, Karaoke and doc files. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru. Trade By, Slide Thru, Square Thru 3, Swing, Promenade.*

Blue Christmas **Jim Kline**
(1) Double M MM 208 *(CD, MP3)*
Most notably recorded by Elvis Presley in 1964 although it never charted. It was first released in 1948 and coverd by Doyle O'Dell, Ernest Tubb and Hugo Winterhalter Orchestra to name a few. Piano, steel, guitar, xylophone, bass and drums. Mixed for a full sound. Another to add to your seasonal library. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Blessed Be The Day Of Our Saviors Birth **Don & Doug Sprotsy**
(1) Solid Gold SG 709 *(CD, MP3)*
Released by the Oak Ridge Boys in 2005. Guitar, electronic keyboard, bass and drums. A good addition to your holiday library. The CD and MP3 have an extra no melody track. *Hds (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate,Chain Down the Line, Pass the Ocean, Girls Trade, Swing Thru, Corner Swing, Promenade.*

Any Way You Want It **Paul Cote**
(5) EGP 105 ***(CD, MP3)***
A big hit for Journey, an American rock band formed in San Francisco in 1973. Guitars, sax, and digital music. Lots of drive, pushes the meter way up the energy chart. Non intrusive background vocals. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner Promenade.*

Country Man **Wade Driver**
(4) Rhythm Records RR 298 ***(CD, MP3)***
Co-written and recorded by Luke Bryan in 2008. Fiddle, steel, bass, piano, percussion and guitar. Lots of drive – near the top of the energy chart. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Girls Trade, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

This Is The Stuff **Ken Bower**
(3) Riverboat RIV 314 ***(CD, MP3)***
Harmonica, guitar, bass, banjo, piano and drums. Chases and runs for a full very energetic sound. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

You Butterfly **Dean Dederman**
(1) Cheyenne CHY 2011 ***(45, CD, MP3)***
Released in 1957 by Charlie Gracie and Andy Williams. Gracie's recording reached #7 on the Billboard Hot 100. Williams version went to #1 on the US Billboard Hot 100 and #1 on the UK singles chart. Rolling mix of a piano, electronic keyboard, bass, guitar, banjo, whistle, harmonica and percussion. Non intrusive vocals add flavor. *Hds (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Wheel & Deal, Veer Left, Veer Right, Swing, Promenade.*

Gone To Walmart **Tom Roper**
(1) 4 Bar B 4BB 16139 ***(CD, MP3)*** **Re-release**
The music is Gone, Gone, Gone. The Walmart lyrics were written by Tom Roper and 'Goofer' from the Ozark Opry. Tom has a hobby of collecting Walmart receipts and has been in almost 1,000 different stores in his travels. Guitar, banjo, bass, piano and drums in an up tempo mix with chases and runs. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

The Right String Baby, Wrong Yo Yo **Johnny Creel**
(1) Blue Star BS 2560 ***(CD, MP3)***
A tune from the early 60's covered by Carl Perkins and Piano Red. Ragtime sounds from a piano, bass, sax, clarinet, banjo and drums in a floor lifting mix. Try it for patter. Recorded in one key. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.*

The Old Lamplighter **Doug Davis**
(1 & 2) Chinook CK 209 ***(CD, MP3)***
The most popular recording was by Sammy Kaye in 1946 where it spent 14 weeks on the Billboard chart peaking at #1. It was also covered by Kay Kyser, Hal Derwin and the Browns. Synthesizer, strings, piano, chimes and drums in a smooth sweet melodic rendition. A remake with a new vocal. Non intrusive background vocals. *Hds (Sds) Promenade Half, Pass Thru, Cloverleaf, Sds (Hds) Square Thru 3, Slide Thru, R & L Thru, Dixie Style OW, Boys Cross Run, Swing the Right Hand Lady, All Promenade.*

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

Honkey Tonk Heros **Ken Bower**
(1) Chaparral C 502 *(45, CD, MP3)* Re-release
Released by Waylon Jennings in 1973 as the lead song of the album of the same name. Guitars, bass, harmonica, piano, and drums. Key modulation in the close. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Center Four Curlique (Tch 1/4) Right Hand Star – Full Turn, Swing Corner, Promenade.*

Why Baby Why **Jack Berg**
(1) Chicago Country CC 12 *(CD, MP3)* Re-release
Recorded by Alabama and co-written by band member Teddy Gentry. Released in 1980, it was the group's second #1 song. Guitar, piano, bass and drums. Background vocals. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Rum, Bend the Line, R & L Thru, Flutter Wheel, Slide Thru, Swing Corner, Promenade.*

Over The River **Thorsten Dudziak**
(1) ABC 20 *(45, CD, MP3)* Re-release
Horns, fiddle, banjo, clarinet, electronic keyboard, bass and drums in a cheery full mix sound. Try it for a melodic hoedown. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Living In The Promised Land **Tim Marriner**
(1) ESP 223 *(CD, MP3)*
A Willie Nelson release. Guitars, mandolin, piano, electronic keyboard, bass and drums. Lots of fill for a full sound. Key change in closer. *Hds (Sds) Reverse Flutterwheel, Promenade Outside 1/2, Lead Right, DoSaDo, Tch 1/4, Follow Your Neighbor – Spread, Hinge and Roll, Swing Corner, Promenade.*

In The Navy **Shawn & Scott Brown**
(1) Gold Rush GLDR 163 *(CD, MP3)*
Recorded by the disco group Village people, released in 1979. It was the last top 10 for the group in the US. Guitars, electronic keyboard, bass and drums. The CD has the extra audio visual, Karaoke and doc files. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Chain Down the Line, Load the Boat, Swing, Promenade.*

You Make My Pants **Bubby Mingus**
(1) I AM 004 *(CD, MP3)*
Covered by Englebert Humperdinck and Dr. Hook. Disco feel from a guitar, piano, electronic keyboard and bass. Try it for patter. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Double Pass Thru, Track 2, Swing Thru, Boys Trade, Girls Turn Back, Promenade.*

Lay Back In The Arms of Someone **Joe Kromer**
(1) Grammophone GP 107 *(CD, MP3)*
Performed by the English band Smokie in 1977. It peaked at #1 in many European Countries. Melodic electronic sound with a rhythm track, bells, flute and sax. *Hds (Sds) Tch 1/4, Boys Run, Pass the Ocean, Girls Cross Run, Recycle, Flutterwheel, Reverse Flutterwheel, Dixie Style OW, Girls Circulate Boys Trade, Allemande Left, Promenade.*

American Dream Goldrush **Jack Pladdy & Dee Dee Dougherty**
(1) GLDR 164 *(CD, MP3)*
Written by Rodney Crowell and recorded by the Nitty Gritty Dirt band. It was released in 1979, it peaked at #13 on the US Billboard Hot 100 and #23 on the Canadian R.P.M. Top Singles Chart. Steel, piano, guitar, harmonica, bass and drums. The CD has the extra audio visual, Karaoke and doc files. *Hds (Sds) Half Sashay, Box the Gnat, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back 2 X's, Star Thru, Promenade.*

Red Wing
(1) Grenn GR 12427 *(CD, MP3)* Re-release **Brian Hotchkies**
(1) TOP 25294 *(45)* Re-release **Wally Cook**
A popular song written in 1907. The song tells of a young Indian maid's loss of her sweetheart, who has died in battle. Accordion, bells, banjo, bass and drums. The CD and MP3 have an extra non standard track with 64 and 96 beat sequences. *Hds (Sds) Square Thru, Centers In, Cast Off 3/4, Crossfire, Ladies Trade, Recycle, Star Thru, Pass the Ocean, Explode the Wave, Swing Corner, Promenade.*

Streets Of London **Lanny Weaklend**
(1) Hi Hat HH 5306 *(CD, MP3)*
Written by Ralph McTell in 1969. It was released as a single in 1974, reaching #2 on the UK singles chart. Electronic keyboard, piano, bass, guitar and drums. Key change in closer. Recorded in one key. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Sloop John B **Herb Franklin**
(1) La Bandito LBR 201 *(CD, MP3)*
Originally a traditional West Indies folk song. It was recorded by the Beach Boys in 1965. Electronic sound with a rhythm track. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Water **Jim Kline**
(1) Double M MM 204 *(CD, MP3)*
A Brad Paisley hit, co-written and recorded by Brad. In 2010 it charted at #1 on the U.S. Billboard Country Songs. Piano, bass, guitar, banjo and gentle percussion. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Thinkin' Problem **Sam Lowe**
(1) Quadrille Q1907 *(45, CD, MP3)* Re-release
Co-written and recorded by American country singer David Ball. It reached #2 on the Hot Country Singles chart in 1994. Guitar, steel, bass, piano and drums in a rolling mix with chases. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Recycle, R & L Thru, Slide Thru, R & L Thru, Square Thru 3, Swing, Promenade.*

Fan The Flame **Paul Marcum**
(1) Road Runner RRR 103 *(45, CD, MP3)* Re-release
A 1977 hit for Don Gibson. Horns, bass, guitar, harmonica, fiddle, steel and drums in a mix that will lift the floor. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Box the Gnat, Same Girl Curlique, Tch 1/4, Boys Run, Left Allemande, Swing, Promenade.*

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Don't Pull Your Love — **Story & Oxendine**
(1) Royal RYL 326 *(45, CD, MP3)* Re-release
Recorded by Hamilton Joe Frank in 1971. It reached #4 on both the U.S. Hot 100 and Easy Listening charts. In 1976 Glenn Campbell recorded it as part of a medley and it went to #1 on the Easy Listening chart. Fiddle, piano, guitar, background strings, steel, bass, harmonica and drums in a full toe tapping mix. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge 1/4, Girls Trade, Swing, Promenade.*

You Better Think Twice — **Michael Kellog**
(1) Shake Down, SD 240 *(45, CD, MP3)* Re-release
Co-written and recorded by Vince Gill in 1995. It reached #2 on the Hot Country Singles chart. Piano, guitar, electronic keyboard, bass and drums in a driving mix. Non intrusive background vocals. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Does Your Mother Know — **Neil Whiston**
(1) Sting SIR 21103 *(CD, MP3)*
Recorded in 1979 by the Swedish pop group ABBA. It reached #4 on the UK Singles chart. Rolling banjo, harmonica, guitar, bass, piano, fiddle and drums. Runs and chases give it a full sound. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

You'd Be So Easy To Love
(1) Square Tunes ST 1099 *(CD, MP3)* — **Glenn Walter**
(1) TB 126 *(45)* Re-release — **Sam Mitchell**
Written by Cole Porter in 1936. Covered by many artists including Frank Sinatra, Doris Day, Ella Fitzgerald, Billie Holiday and Stan Kenton. Bass, horns, electronic keyboard, guitar and drums in a melodic mix. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Right Hand Star One Full Turn, Girls Turn Back, Swing and Promeande.*

Hoedowns

Red Rooster
(3) Riverboat RIV 316 ***(CD, MP3)***
The rhythm track from "She'll Be Coming Around the Mountain." Guitar, harmonica, bass, drums, banjo fiddle and piano. Solid beat.

Paramour / Trouble **Buddy Weaver**
(1) Blue Star BS 2559 ***(CD, MP3)***
Paramour has a guitar, bass, piano, drums and electronic keyboard in a melodic mix. Buddy calls Advanced on the vocal track. **Trouble** has a piano, electronic keyboard, xylophone, bass and drums. Buddy calls Plus on the vocal track. Recorded in one key.

Apache
(1) Miracle Mir 119 ***(CD, MP3)***
Guitar stylings, bass and drums.

Coral Sands / Layin'
(1) BackDouble M MM 209 ***(CD, MP3)***
Coral Sands has harmonica, guitar, electronic keyboard, bass and drums. **Layin'Back** has guitar stylings, bass, fiddle, banjo and drums. The CD and MP3 have extended track for both songs.

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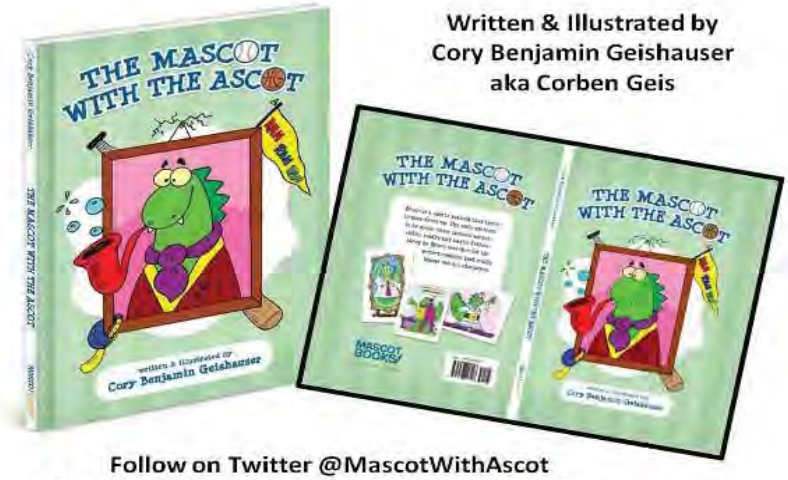

Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

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SELECTED BY

BIRGIT MAGUIRE

SONG OF MY LIFE

COMPOSERS: Yasuyo Watanabe
24 Nakaseko-Cho
Toyohashi 440-0815 JAPAN
miowtnb@ybb.ne.jp

MUSIC: STAR-227 "Song Of My Life"
by Tony Evans & Orchestra
available as download

SPEED: As recorded
FOOTWORK: Opposite unless noted
PHASE: 2
SEQUENCE: INTRO, A, B, C, A, B, C, END
RHYTHM: Waltz

INTRO

1 - 4 WAIT 2 MEAS;; APT, -, PT; TOG, -, TCH BFLY;

A

1 - 4 WALTZ AWAY; WRAP; FWD WALTZ; PU, SD, CL;
5 - 12 PROG BOX;; FWD & PT; BK & PT; 2 L TURNS;; BAL L & R;;
13 - 16 TWIRL VINE; TWINKLE THRU TWICE;; PU, SD, CL to SCAR;

B

1 - 4 3 PROG TWINKLES;;; STP FWD & PT;
5 - 8 3 BK PROG TWINKLES;;; STP BK & PT;
9 - 16 TWINKLE to BJO; MANV; 2 R TURNS;; L TURNING BOX;;;;

C

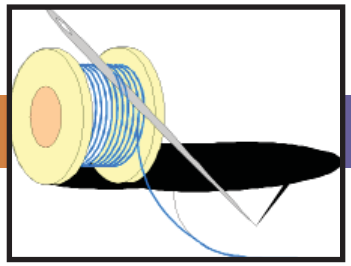
1- 4 LACE ACROSS; FWD WALTZ; OP BOX;;
5 - 8 LACE BK; FWD, TURN IN, BK; BK WALTZ; BK, FC, CL;
9 - 12 DIP BK; REC & TCH; DIP BK; REC, SD, CL to SCAR;
13 - 16 TWINKLE to BJO; FWD, FC, CL; CANTER TWICE;;

ENDING

1 - 4 DIP BK; REC & TCH; TWIRL VINE; THRU, FC, CL; APT & PT;

full cue-sheet available from
http://mixed-up.com/cuesheets/Uploads/Song Of My Life (Watanabe) WZ II.pdf
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Decorative Stitching

Most sewing machines have decorative stitches and a new dance outfit is the perfect place for these fancy embellishments. A purchased garment can be a blank canvas for the stitches, or use them on your own creation. The first thing to do is carefully read the manual. Some machines require cams or disks, on newer machines the computer controls the stitches.

Deciding which of the decorative stitches to use is the second step. Even the basic zig zag can be a decorative stitch when combined with the right thread and sewn over a ribbon or other trim. Experiment with the stitches by sewing on fabric scraps of the actual fabric or fabric that is very similar. Pre test the planned stitch because you don't want to get half way around and decide that you don't like it. These stitches are very difficult to pick out. The key to decorative stitching is experimentation. Take time to work with the stitches. They can often be adjusted in length and width.

The tension may need to be changed when sewing with decorative stitches. I know, your Home Ec teacher told you to never touch the tension dial. Don't worry, she will never know. Make a note of where the tension is set right now, then move it back later. Usually, loosen the tension just a fraction to make sure that the bobbin thread is not showing on the top. If the top thread is showing a little on the bottom that is perfect.

Rayon embroidery thread is designed for this type of work and it will show a lot better than sewing thread. It is more expensive than regular thread but it is only used it on the top of the decorative stitching. Put rayon thread in the needle and regular or extra fine thread in the bobbin. Use a new embroidery or top stitch sewing machine needle. These needles have a larger eye and a deeper scarf to protect the rayon thread. The bobbin thread color can match the garment or the rayon thread. Rayon thread can not be used for construction sewing because it is weak. It is designed for embroidery. Don't get metallic threads for your first project. They are beautiful but are more difficult to work with. In some cases the stitching must be done at a slower speed to keep from stretching the metallic thread.

The fabric may have to be stabilized to support it through the decorative process. Without stabilizer the decorative stitches may pull and pucker. Use strips of wash-away stabilizer. It will dissolve when the fabric is washed. Pin the strips to the back of the fabric behind where the decoration is planned. Stitch through the fabric and stabilizer being careful not to sew over pins. Most of the excess stabilizer will tear off after stitching. The remainder will disappear in the first wash. Keep this product in a sealed plastic bag or it will pick up moisture from the air and become gummy.

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Decorative stitching can be done on top of a ribbon. The easiest way to position ribbon on the fabric is to use kid's school glue sticks. Mark the line where you want the edge of the ribbon. Smear glue stick down the back of the ribbon. Place the edge of the ribbon just over the marked line and iron in place. The glue will dry and you can stitch down the whole ribbon with a decorative stitch. Stabilizer may not be needed if the stitching is over a ribbon because the ribbon will add enough support. No, the glue stick will not gum up the needle or hurt your machine. I went through dozens of glue sticks putting ribbons on skirts and shirts for the National Convention here in Spokane. The skinny sticks work better than the fatter ones for ribbon. I work in a shop that sells and repairs machines so I know what can cause problems. Glue stick has not effected any machines.

Get out the manual that came with the machine and read it cover to cover. Your machine is capable of doing many things, take advantage of all the options. There are special feet available that have different functions. They are the right tool for the job will make it easier and more fun. Experiment, innovate and enjoy the process of creating a unique item for your wardrobe.

ROUNDALAB ROQ – 1st Quarter 2013

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)

PHASE 2: ***Beverly & Robert MacKay, Chaircouple***

ROQ: NO SELECTIONS THIS QUARTER

PHASE 3: ***TJ & Bruce Chadd, Chaircouple***

ROQ: **First Flower (WZ), Kristine & Bruce Nelson**
CD: Balls of Fire, Rimini Open, Vol 10 or download

1st RU: Memory (RB), Nariaki & Hideko Aoyama, STAR 253 (Ross Mitchell)

2nd RU: Puppet On A String (FT), Yasuyo Watanabe
CD: Collectables 8002B or download (Elvis Pressley)

PHASE 4: ***Karen Fisher, Chairperson***

ROQ: **Beauty and the Beast IV (BL), Peg & John Kincaid**
Beauty & the Beast duet with Peabo Bryson & Celine Dion from soundtrack, album Super Hits 4:03 or download

1st RU: Cheek to Cheek (FT), TJ & Bruce Chadd
CD: Dance Coach Standard Dance, Doris Day or download

2nd RU: I Really Don't Want To Know (WZ), Larry & Susan Sperry
CD: Let's Dance, Vol. 3: Invitation to Dance Party or download

PHASE 5: ***Debby & Tim Vogt, Chaircouple***

ROQ: Haunted Guitar (FT), Michael & Diana Sheridan
CD: Best Selection for Ballroom Dancing, Hisao Sudou, trk 5

1st RU: Snap Your Fingers (WC), Karen & Ed Gloodt, CD: Joe Henderson, R&B Classics

2nd RU: If I Had My Way (FT), Ken & Irene Slater, New Stanton Band
CD: ACD 5565, trk 10

PHASE 6: ***Dave Goss & Ulla Figwer, Chaircouple***

ROQ: NO SELECTIONS THIS QUARTER

By LINE

Ken Ritucci

DECISIONS DECISIONS

As we enter the New Year, it is becoming quite apparent for me as I travel around the country and even parts of the world that although we have programs such as Basic, Mainstream, Plus etc, that within these programs many of us live in different worlds..

While Europe enjoys a stand alone Basic Program, here in the United States our dancing begins with the Mainstream Program. For the few screaming for a Basic Program here, you can forget it; I just don't see it happening.

But within the Mainstream Program, callers and dancers enjoy this program with varying levels of success. I personally don't see an answer to the dilemma we are in. Mainstream, what does that mean? As a caller, do I just call "vanilla mainstream" calls from one standard formation? Do I call "to the floor?" What does that mean? "Calling to the floor" changes from tip to tip depending on the configuration of the squares. What about the strength of the dancers for a particular program?

I have witnessed dancers who can Relay the Deucey with no problem but cannot do an all 8 circulate from a "Boy-Girl-Boy-Girl ocean wave. Something is wrong with that picture. Many will say it comes down to the teacher, well, then we have the age old debate of should we teach all position (whatever that means) or just standard formations and arrangements to our beginner dancers. Is there enough time? Don't bother answering that question; we will be here for a week discussing it with no new resolutions.

What I really see and what disturbs me the most is that in some places around the country, California for example, there are no Mainstream Clubs. That's right, you heard me, none. The callers out there have to teach their beginners through Plus in order to dance with the club. If there is any Mainstream, it is hidden as well as Jimmy Hoffa. This puts added pressure on the caller to rush the dancers all the way to Plus just so they can dance with the club. But, that causes another problem in that the Mainstream skills of those dancers is lacking severely.

I use California as an example, but it applies to any clubs that insist on being a "Plus Club." The bottom line is that many of the mainstream dancers lack the skills that are needed to make them better dancers. Whether it's mandated from the clubs that they must be taught the entire way through plus, or because the teacher is inexperienced or just incompetent, or a combination of both, it is causing serious dance issues on the floor. Since when did Mainstream become a dirty word? Clubs who insist on dancers being taught all the way through Plus are not helping the situation and lazy callers who do not bother to do their homework and teach from various positions so their dancers can succeed are not helping either.Happy 2013 everyone, this subject is one that will be around for a long time!

It's good to have an open mind if you know what to let in.

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Fairs 'n Squares

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Steve Park - *Calling* & **Lee Fremault** - *Cuing*

Saturday, January 26 ~ 8-10:30 pm ~ MS & PL
Bruce McCue - *Calling* & **Jo Yakimowski** - *Cuing*

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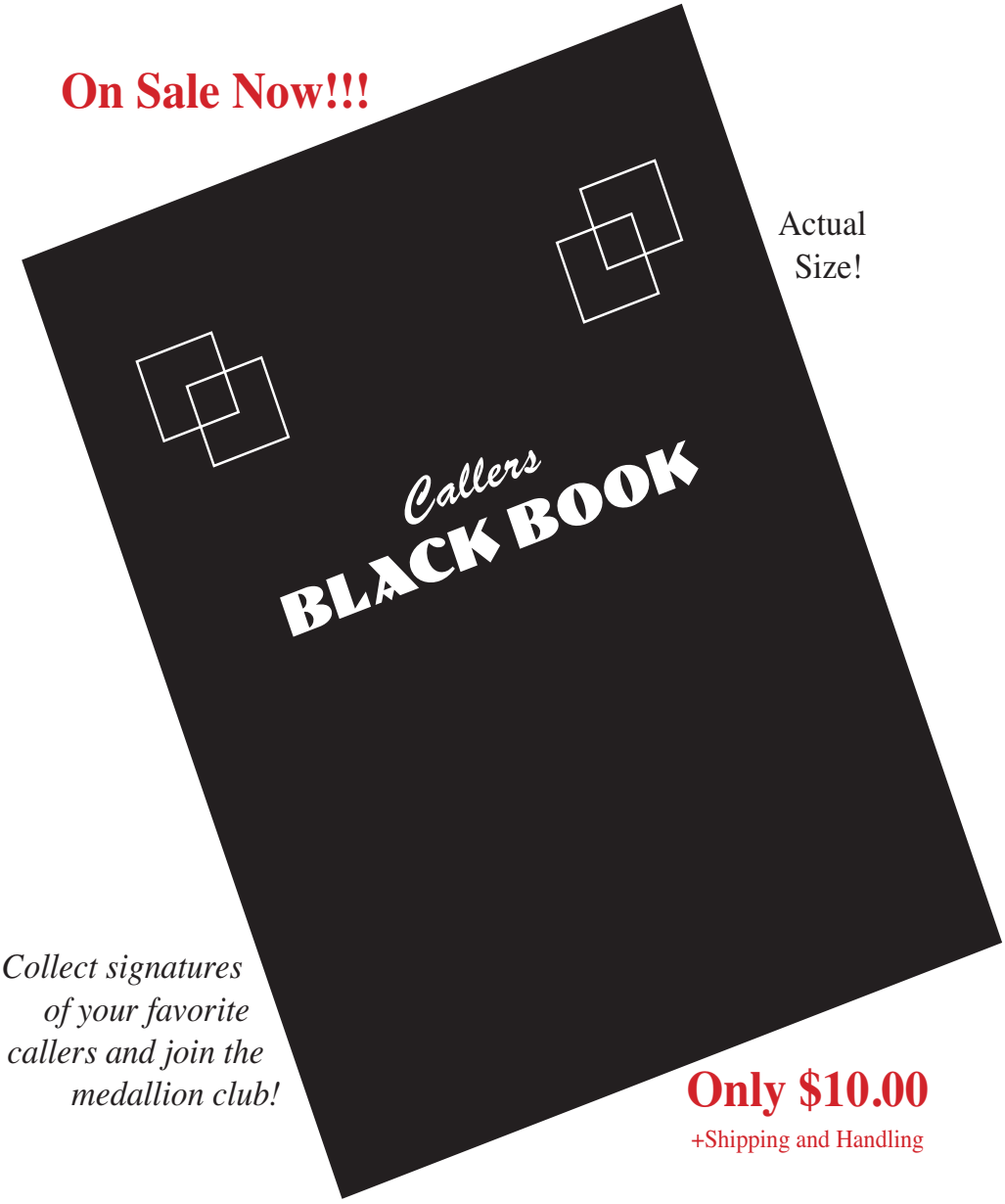

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Tue 1 **HAPPY NEW YEAR**

Wed	2	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	4	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	5	Hayloft Steppers	Sturbridge MA	Lizotte / Fremault	ERD, MS & PL
		Riverside Squares	Danvers MA	Sprague / Rivenburg	EA-1, PL
Sun	6	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	9	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	11	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	12	Fairs 'n Squares	Framingham MA	Park / Fremault	CLASS
		Glastonbury Squares	Glastonbury CT	/ Maguire	
		Sage Square Dance Club	Brunswick ME	Bachelder / Stewart	ERD, MS
		Sutton Country Squares	Sutton MA	Mager / Jervis	MS & PL
Sun	13	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	ERD, MS & PL
Wed	16	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	18	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
		Square Riggers	Westwood MA	Hendron / Gatchell	MS & PL
Sat	19	Heel & Toe	Manchester NH	Mayo / Gatchell	MS w/PL
Sun	20	Bradford Country Squares	Bradford NH	McGovern / MacKay	ERD, MS, F Track
		Hayloft Steppers	Sturbridge MA	Ritucci	A-1/A-2
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	23	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	25	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	26	Fairs 'n Squares	Framingham MA	McCue / Yakimowski	MS & PL
		Hayloft Steppers	Sturbridge MA	Stratton / Maguire	ERD, MS & PL
		Wolf Rockers	Mason NH	Sprague / Nutting	MS & PL
Sun	27	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	30	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL

Workshops

Tuesday

8-15-22-29	B & R Maguire	Sturbridge MA	Ph 3 & 4 Waltz/Foxtrot, all rhythms Ph 4 & 5
	Square Riggers	Natick MA	S Dance w/s

Wednesday

2-9-16-23-30	Great Plain Squares	Needham MA	SD Class
	Riverside Squares	Danvers MA	MS Class, PL

Thursday

3-10-17-24-31	Twin-City Spinners	Lewiston ME	Class, MS, PL

Friday

4-11-18-25	Browns (Shaker Valley)	Alfred ME	Class, PH 2 & 3
4-18-25	S & BA Brown (10 AM)	Portland ME	PH 3 Jive & Dance, Plus

Sunday

6-13-2-27	Nubble Lighthouse Keepers	Wells, MA	SD CLASS

The Northeast Square DANCER

February 2013

Michelle Jacqueline Merchant

May 4, 1971 ~ January 6, 2013

Our daughter died unexpectedly Sunday, January 6 at home in Glocester, RI. She was the wife of Michael Merchant and mother of Derek.

Michelle was diagnosed with diabetes at age 9 and fought the disease to the very end. She had been waiting for a kidney and pancreas transplant these past four years, having dialysis sessions three times a week. Two years ago she suffered a heart attack, receiving a quad bypass. In the past 14 months, she twice had stints installed.

Mickey, her nickname for many years because of the fondness of the Disney character, and Mike placed Derek on an ice rink at age 5. Derek developed a passion for ice hockey, practicing and playing every chance he could; was a team member in junior high school and now is a member of the high school team.

Mickey was a mother first and friend second to Derek. She made sure he always had his school homework finished. She was so proud that he made the honors roll several times. She would get up at 4 AM to bring Derek to hockey practice then head off for her treatments. Their passion for the game brought them into a new circle of hockey families, many who now are helping Derek and Mike. There was literally nothing Mickey would not do for the team. As a tribute, the team has placed the initials “MM” on their helmets.

She rarely let the illness get her down. She did more than most able bodied people do. She was a substitute teacher’s aide for the Ponagansett and Burrillville Schools, a volunteer at the Glocester Animal Shelter and Pet Finder, and she worked for this magazine. Often she would accompany us to dances.

We have been asked by many how they can help. If you wish, kindly make a donation to Juvenile Diabetes Research Foundation, 14th Floor, 26 Broadway, New York NY 10004.

We thank everyone who have contacted us during this difficult time. We know we are not alone as there are other parents who have lost a child.

Thank you for your kindness and prayers.

"Our Only Excuse For Existence Is To Be Of Service"

Northeast Square Dancer
782 Jays Way
Ringgold GA 30736

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Reviewing Round Dances

Phil Gatchell
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ANGELS DON'T LIE by Butch Tracey and Mary Harlan
Phase 2 + 1 (Fishtail) Two Step; available on Amazon and others. Good music, easy to find beat and the vocal is not overbearing. Forward two steps, lace up; box, vine 4, pivot, turning two steps, twirl 2, progressive scissors, fishtail, hitch, hitch and scissors and a traveling box.

BLUE CHRISTMAS by Don and Linda Hinchman
Phase 2 Two Step; available from Amazon. This is a typical Ernest Tubbs performance. Traveling box, forward two steps, full hitch, circle away two two's, strut 4, broken box, scissors, turning two steps, side two step, reverse twirl, face to face and back to back, basketball turn and skate.

BRANDY by Bev Oren
Phase 2 Two Step; available from Amazon. The music is super LOOKING GLASS presentation, Box, quick vine 8, forward two steps, scoot, progressive scissors, forward-lock-forward, broken box, side two step, left turning box, forward locks, wheel 6 and twirl vine.

BREAKING UP IS HARD TO DO by Gus and Lynn DeFore
Phase 2 + 2 (Chasse Left and Right and Progressive Rocks) Two Step and Jive; available from Amazon and iTunes. (I would rank this as a phase 3 because of the Jive.) I like this music, but I am a product of this era. Forward locks, basketball turn, face – face and back-back, vine apart and together, limp, scissors, chasse left and right, vine 8, progressive rocks and swivel walk 4.

JUST THE WAY YOU ARE by Carolyn and Tony Ahart
Phase 3 + 2 (Fan and Alemana) Cha; available from Amazon. Chase, fence line, crabwalks, spot turn, break back to forward triple chas, rock forward and back triple chas, cucarachas, underarm turn, lariat, shoulder to shoulder, tamara wheel, traveling doors, fan, alemana, hand to hand and point line.

LOVER'S FOXTROT by Dorothy Sanders
Phase 3 + 1 (Reverse Wave) Foxtrot; available from Palomino on TNT. Forward run 2, maneuver, spin turn, box finish, left turns, whisk, left turning box, turn left and chasse, turn right and chasse, reverse wave and impetus to semi.

RUDOLPH THE RED NOSED REINDEER by Phil Gatchell & Marilyn Rivenburg
Phase 3 + 1 (Alemana) Cha; available from Amazon. Good dancing music with no vocal; yes, I am a little prejudice. New Yorkers, basic, fence lines, spot turn, sliding doors, chase with pee-a-boo, shoulder to shoulder, alemana, lariat, traveling doors, whip, New Yorker in 4 and New Yorker in 3.

WALK LIKE A MAN by Mike and Michelle Seurer
Phase 3 + 1 (Alemana) Cha; available from Amazon. This is good Cha music. Peek-a-boo chase, basic, fence line, whip, open break, alemana, lariat, shoulder to shoulder, cucarachas, New Yorker, sliding doors, circle away and together, side close twice and lunge.

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A PLACE IN MY HEART by Annette and Frank Woodruff
Phase 4 rumba; available on Nana Mouskouri CD. Alemana, ½ basic, whip, hand to hand, spot turn, New Yorker, in and out runs, thru to a serpiente, latin whisk, cross body ending, chase, basketball turn, crabwalks, dip back and snuggle.

MARY, DID YOU KNOW by Doug and Cheryel Byrd
Phase 4 + 1 (Triple Traveler) Slow Two Step; available from Amazon. The music is "Christmas" styled but very easy to dance to. Side draw touch each way, fence line, twirl vine, basic, left turn inside roll, open basic, progressive walks, switches, underarm turn, traveling chasses, lunge basics, triple traveler, hip rocks and side corte.

TE AMO by Howard and Anna Hoffman
Phase 4 Cha Cha; available from iTunes. Alemana, lariat, basic, fan, hockey stick, New Yorker, crab walks, spot turn, hand to hand, shoulder to shoulder, chase with double peek-a-boo, doors, circle away and together and an aida.

EVERY DAY I LOVE YOU by Mark and Pam Prow
Phase 6 Bolero; available from Amazon. Horseshoe turn, forward break, checked right pass, shoulder to shoulder, chest push, lunge break, syncopated turning basic, corte with rocks, double ronde, syncopated inside turn, turning basic, contra break, switch and spot pivot, right pass, aida line switch lunge, riff turns, walks, hinge, Turkish break, promenade sway and change of sway.

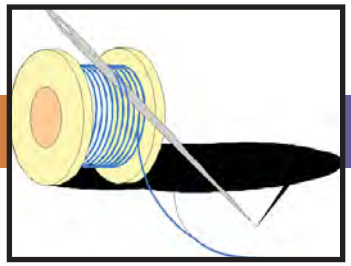
I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com***.

Send your club news & photos to:

nesdm@squaredance.ws

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

S. A. B. L. E.

Stash Accumulation Beyond Life Expectancy

Taking time now to organize your stash, will save you a lot of time in the future. Plan a day for getting organized. No stopping to sew, just organizing. The purpose of getting organized is not for anyone else but you. You should organize it your way, so you know where your stuff is. When the stash is under control you will feel energized and ready to enjoy stitching.

First - Pull all of your stash out. Everything. Pile it up in the center of the room. Pick up each piece and unfold it. Do you really like it? Life is too short to sew on ugly fabric. If you don't like it you will be unhappy while sewing on it. Sewing should be your time of relaxation and creativity. Ugly fabric will make you unhappy. How did that ugly stuff get in there any how? Give it away, right now. Keeping it will not improve its looks.

Second - What are you going to make with it? Is it a future blouse? Skirt? Pants? Is there enough? Get out some of your favorite patterns and look at the yardage requirement. Safety pin a note to each piece with the width and the yardage on it. Safety pins won't slip out and won't stab you. Is it ready to be cut? Has it been washed and dried to pre-shrink it? For wool that will be dry cleaned, take it to the cleaners and have it steam pressed so it won't shrink later. Every piece should be ready for the scissors right now. You may even find some pieces that you had forgotten about and save a trip to the fabric store. (Just kidding!)

If you find any half completed projects, gather all of the parts and pieces and put them in a *clear* plastic bag. Clear bags let you see the contents and keep them in mind. Put everything in the bag. Fabric, pattern, thread and buttons need to be kept together. Then when you are ready to tackle that project, it will be ready for you.

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Third - Look at the size of the space that you have for storing fabric, measure it carefully. Invest in some deep shelving that plastic bins will fit on. You don't want to stack bins on top of bins. The one you want will always be on the bottom. Start looking for some clear plastic bins to store fabric. Don't get really big bins because you won't be able to lift them when they are full. (Voice of experience!) You won't be able to find things in dark bins. Several medium size clear bins are much better. Plan carefully before buying anything. Shelves must fit in the space and the bins must fit on the shelves.

Forth - Decide what goes in each bin and label them clearly on both ends. The labels are your decision - Square Dance - Blouse -Pants - Quilting - Home Dec - Christmas - Children - Men's. Make the labels large and attach them securely.

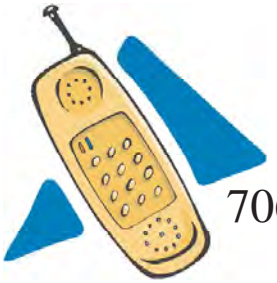
Scrap bin - This is the hardest one. For some reason sewing brings out the miser in all of us. We keep little bits of fabric that cannot be used. This was brought home to me when a friend asked me to make clothes for a Cabbage Patch doll. I discovered that most of my carefully saved scraps were not big enough to make doll clothes. Limit yourself to one bin of scraps. Many people think that they are going to make a quilt out of those scraps but they don't have enough of any one fabric for a quilt unless they are going to make a crazy quilt. With all of the other sewing that you want to get done, do you really have the time, energy, and desire to make a quilt?

Do you know a little girl who would like to sew? Get a special bin just for her. Toss in scraps, and the bits of lace that are too short. Also get a small tool box and stock it with scissors, hand sewing needles, pins, buttons and all of those old spools of thread that are near the end. She can stretch her imagination playing with all of those scraps.

Sewing artists are visual people. They like to be able to see their stuff and they draw inspiration from the colors and textures around them. Don't hide your stash behind closed doors or a curtain. Your sewing room is your personal studio. If it looks like an explosion, just tell everyone you believe in the BIG BANG theory of creation.

How To Contact NESDM

nesdm@squaredance.ws



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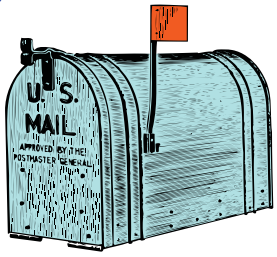

Square Dance Music Review

Tom Rudebock
4551 Grafton Rd, Leetonia OH 44431 ~ 330-427-6358
tomsdcaller@gmail.com

TITLE **ARTIST**
Music Source *All CDs and MP3s are recorded in 3 keys, unless otherwise noted.*

Happy Valentines Day!

Music reviewed is available from:
(1) Palomino / Hanhurst www.dosado.com/music
(2) Riverboat Recordings www.square.cz/riverboat
(3) Rhythm Records www.rhythmrecords.biz

Rhythm Christmas Medley **Wade Driver**
(3) RR302 *(CD, MP3)*
A medley of White Christmas, I Saw Mommy Kissing Santa Claus and Merry Christmas. A good addition to your Christmas library for future years. Organ, horns, guitar, chimes, piano, bass and drums. A good sing-a-long. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade*. Listen to the vocal track for an additional figure.

Flashdance **Tony Oxendine**
(2) Riverboat ~ RIV 262 *(CD, MP3)*
A hit for Deep Dish in England and the European Continent. Debuted at #3 on the U.K. singles chart in 2004. Guitar stylings, bass, piano, electronic keyboard and drums. *Hds (Sds) Left Hand Star, With Sds (Hds) Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Rollaway, Pass Thru, R & L Grand, Meet Partner, Promenade.*

Can't Take My Eyes Off You **Eric Henerlau**
(1) Blue Star ~ BS 2561 *(CD, MP3)*
A 1967 single by Frankie Valli, reaching #2 on the Billboard Hot 100. There have been hundreds of cover versions. String background, horns, piano, guitar, bass, electronic keyboard and drums. Key modulation in middle break and closer. A smooth flowing mix. There are instrumental tracks with and without harmony. *Hds (Sds) Square Thru, Make a Wave, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Seasons In The Sun **Doug Machalik**
(1) ABC 25 *(CD, MP3)* Re-release
A #1 hit for Canadian singer Tony Jacks in 1974 and became a Christmas #1 for West Life in 1999. The song is a dying protagonists fare well to relatives and friends. Electronic keyboard, fiddle, flute, harp, guitar, bass and drums. A full sound. Key change in closer. *Hd (Sd) Ladies Chain Across, Hds (Sds) Lead Left, Veer Right , Bend the Line, Half Sashay, Pass the Ocean, Swing Thru, Ladies Run, Bend the Line, Box the Gnat, Square Thru 3, Swing, Promenade.*

Looking For A Feeling **Joey Duhamel**
(2) Riverboat ~ RIV 233 *(CD, MP3)*
Covered by Willie Nelson and Waylon Jennings. Guitar, bass, piano, sax and drums. Good dance mix. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

It Takes A Worried Man **Elmer Sheffield**
(1) Cardinal ~ CARD 2004 *(CD, MP3)*
A folk song in the roots of music repertoire. The Carter Family recorded the song in 1930. It has also been covered by well known artists, Woodie Guthrie, Kingston Trio, Johnny Cash and Van Morrison. Upbeat sounds from a fiddle, guitar, bass, piano, banjo and percussion. Chases give it a full sound. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back 2 X's, Swing Corner, Promenade.*

Let Me Take You In My Arms **Guy Adams**
(1) Chicago Country ~ CC 19 *(45, CD, MP3)* Re-release
A big hit for Neil Diamond in the late 1970's. Guitar, bass, horns, flute and drums with lots of instrumental fill to produce an upbeat rolling sound. Key modulation in the closer. *Standard Ferris Wheel Figure.*

Bourbon Street
(1) Dance Ranch ~ DR 1134 *(CD, MP3)* **Buddy Weaver**
(1) BC 1001 *(45)* Re-release **Bob Augustine**
Dixieland jazz sounds from a trumpet, piano, bass, clarinet, banjo and drums. Recorded in one key. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Pass the Ocean, Swing Thru, Boys Run, Wheel & Deal, Pass Thru, Trade By, Left Allemande, Promenade.*

Dixie Highway **Bill Harrison**
(1) ESP 737 *(CD, MP3)*
Recorded by Alan Jackson with the Zac Brown Band. Banjo, guitar, bass, piano and drums. Chases and runs give this mix lots of energy. Key modulation in the closer. *Hds (Sds) Square Thru, Sds (Hds) U Turn Back, Centers In, Cast Off 3/4, Pass the Ocean, Swing Thru, Recycle, Swing, Promenade.*

Cotton Pickin' Time **Elmer Sheffield**
(1) ESP 1152 *(CD, MP3)*
A hit for Blake Shelton. Steel, fiddle, guitar, bass, harmonica and drums. Well mixed with lots of drive. Key modulation in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, Boy Walk, Girl Dodge, Scoot Back 2 X's, Swing Corner, Promenade.*

Power In The Blood **S & S Brown & L. Minton**
(1) Gold Rush ~ GLDR 166 *(CD, MP3)*
An Easter Gospel song recorded by Marty Robbins and the Statler Brothers. Piano, banjo, bass and drums. Harmonize this one. Extra iPod, doc and karaoke files included. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Sick And Tired **Lisa Minton**
(1) Gold Rush ~ GLDR 167 *(CD, MP3)*
Guitar, steel, piano, bass and drums. Makes a great yodeling song. Extra iPod, doc and karaoke files included. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Come On Over **Brian Hotchkies**
(1) Grenn ~ G 12431 *(CD, MP3)*
A Shania Twain hit in 2000. Banjo, piano, bass and drums mixed for a cheery sound. *Hds (Sds) Pass the Ocean, Ladies Trade, Swing Thru, Spin the Top, Sds (Hds) R & L Thru, Hds (Sds) Recycle, Everybody Circle Left, Swing Corner, Promenade.*

It's Good To Be Me **Andy Allemao**
(1) Hi Hat ~ HH 5307 *(CD, MP3)*
A release by Uncle Kracker. Electronic keyboard, bass, rhythm track in a melodic mix. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Where The Sidewalk Ends **Cindy Whitaker**
(1) Marlet ~ MAR 1101 *(CD, MP3)* Re-release
A George Strait hit. Electronic keyboard, harmonica, horns and rhythm track. *Hds (Sds) Square Thru, DosaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

You Are My Destiny **Masura Wada**
(1) Double M ~ MM114 *(CD, MP3)* Re-release
Written and released by Paul Anka in 1958. It reached #7 on the U.S. Billboard 100. A full symphonic sound, hear the instruments from each section mixed together for a great sound. *Standard Ferris Wheel Figure.*

When Will I Be Loved **Doug Davis**
(1) Double M ~ MM 210 *(CD, MP3)*
A classic popular song written by Phil Everly. It was a #8 hit single for the Everly Brothers. It has also been covered by Linda Ronstadt, Tanya Tucker and Carrie Underwood on American Idol. Electronic keyboard, piano, bass and percussion mixed for a smooth melodic sound. Croon this one. *Four Ladies Chain, Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Slide Thru, DoSaDo, 8 Chain 3, Swing Corner, Promenade.*

You Gave Me Time **Jim Kline**
(1) Double M ~ MM 211 *(CD, MP3)*
Electronic keyboard, guitar, bass, piano and drums. Easy relaxing mix. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Ride The Train **Mark Clausing**
(1) Mountain ~ MR 13 *(45, CD, MP3)* Re-release
An Alabama hit. Driving guitar, fiddle, bass and drums with a strong beat. Non intrusive vocals on the closer. The CD and MP3 have tracks with and without back up voices and a track with low leads. *Hds (Sds) Pass Thru, Partner Trade & Roll, Box the Gnat, Pull By, DoSaDo, Make a Wave, Ladies Trade, Recycle, Veer Left, Ferris Wheel, Centers Square Thru 3, Swing, Promenade.*

Square and Round Dance music is available from
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www.dosado.com/music - music@dosado.com

Cabaret **Lee Main**
(1) Quadrille ~ Q 1834 *(CD, MP3)* Re-release
A hit for Liza Minnelli from the 1972 movie Cabaret. Guitar, bass, fiddle, piano, steel, xylophone and easy percussion. Runs and chases build to give it a full sound. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Slide Thru, Swing Corner, Promenade.*

Just When I Need You Most **Jerry Story**
(1) Royal ~ RYL 110 *(45, CD, MP3)* Re-release
A Dolly Parton hit. Steel, guitar, bass, rolling percussion and fiddle mixed for a full sound. Harmonize this one. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing, Promenade*.

Hey Baby **Story & Oxendine**
(1) Royal ~ RYL 335 *(45, CD, MP3)*
Co-written and performed by Bruce Channel. It peaked at #1 in the U.S. and #2 in the U.K. in the early 1960's. Channel was a one hit wonder. Banjo, sax, xylophone, steel, guitar, bass, fiddle and drums in a mix that will bring energy to your dance. Harmonize this one. Key change in closer. *Hds (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Star Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

Message In A Bottle **Stefan Sidholm**
(1) Sting ~ SIR 21108 *(CD, MP3)*
A 1974 song by The Police, an English group. It reached #1 in the U.K. but only reached #74 in the U.S. Fiddle, sax, guitar, piano, bass and drums mixed to give a full enegetic sound. Harmonize this one. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, 2 Ladies Chain, Send Her Back Dixie Style OW, Boys U Turn Back, Promenade.*

Silence Is Golden **Paul Bristow**
(1) Sting ~ SIR 21110 *(CD, MP3)*
Co-written by Bob Gaudio of the American rock band, The Four Seasons, in 1964. It was later covered by the English band The Tremeloes, who recording hit #1 in the U.K. and #11 on the U.S. Billboard Hot 100 chart. Clarinet, piano, banjo, fiddle, steel, bass and drums in a full sound melodic mix. Key modulation in the closer. *Hds (Sds) Tch 1/4, Girls Run, Pass Thru, Swing Thru, Scoot Back, Boys Run, Pass Thru, Wheel & Deal, Centers Pass Thru, Star Thru, Slide Thru, Swing Corner, Promenade.*

Forest Lawn **Tony Simmons**
(1) Square Tunes ~ ST 1100 *(CD, MP3)*
Written and recorded by John Denver. Guitar, sax, bass, piano, banjo and percussion in an up tempo mix with a prominent beat. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Tch 1/4, Girls Run, Swing the Corner, Promenade.*

Teddy Bear **Fred Strang**
(1) TNT 285 *(45, CD, MP3)* Re-release
A #1 hit for Elvis Presley for 7 weeks in 1957. It also went #1 on the R & B Chart and #1 on the country chart. A synthesizer with a flute, bass and drums. Very melodic. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

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Hoedowns

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(1) DX Land ~ HH650 *(45)* Re-release (2 couple A-2 on flip side) **Jerry Schatzer**
DX Land is in the traditional style with a fiddle, bass, dobro, guitar and drums. Buddy calls Plus on the vocal track. **Give It Away** is an electronic sound with a good solid beat. On the vocal track, Buddy calls Advanced.

Voyage, Voyage / Nachts, Wenn Alles Schlaft.
(1) Grammophone ~ GP 208 *(CD, MP3)* with 2 versions of each song
Voyage, Voyage is an electronic sound with a rhythm track. **Nachts, Wenn, Alles Schlaft** is an electronic sound with a rhythm track.

Pat-A-Pat / Angel Dance
(1) Mountain ~ MR 3034 *(CD, MP3)*
Pat-A-Pat is an electronic mix with an oriental sound. **Angel Dance** is a cheery electronic sound. Recorded in one key. There are extended tracts for both songs.

On The Plain / Hoedown Serenade
(1) Mountain ~ MR 3018 *(CD, MP3)*
On The Plain is an electronic rhythm mix. **Hoedown Serenade** is a melodic electronic mix. Recorded in one key. There are extended tracks for both songs.

Wheel Hoss / Hoop Mule
(1) 4-Bar-B ~ 4BB 16069 *(45, CD, MP3)* Re-release
Both are the same tune, different instrumental arrangements. Traditional sound from a fiddle, bass, banjo, guitar, piano and drums.

Lots of good music, new and re-releases. Check them out. Happy Dancing!!

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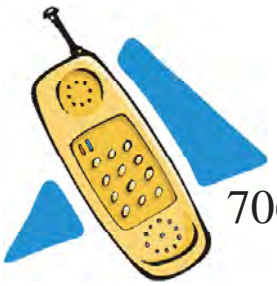

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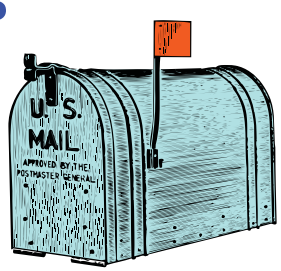

Comment

Jim Mayo

I have been calling actively for nearly 64 years. In the first year, 1949, I started in the summer and called at perhaps a dozen events before the end of that year. By the end of the next year, I had called at least twenty more. In 1953, while I was in the U.S. Army, I called at the Service Clubs at Fort Dix twice a week. It was a new group of men at each dance but the women were USO volunteers and many of them came to every dance. I learned a lot about teaching that year. After that, I did only a few dances in the next couple of years when I went back to school after the Army.

I started my first modern square dance club, the Allemande 8's in Manchester, NH, in 1956 and the Border City Squares in Nashua the next year. I've been the club caller for several more clubs and I've had an active part in starting the Tri State Callers Assoc., NECCA, COOP and CALLERLAB. It's been a wonderful trip but I am now cutting back a bit. After my dance for the Nubble Light House Keepers in July, I will no longer be an active caller.

I will never stop being involved in square dancing. I will continue to write this column as long as Ed and Pat will have me. I am still a member of the CALLERLAB Board of Governors and I will remain that until the members no longer elect me. I will also remain a member of Tri State and NECCA. As you know, I am deeply involved with the Square Dance Fundation of NE. I will continue that and my work on the new Squaredancehistory.org web site.

I have appreciated the support I have received from so many of you and many thousands more who have come to dances both at "my" clubs and those I have called all over this continent and at many places on other continents. Calling square dances is a privilege. To make so much pleasure and so many friends for so many of you has been a wonderful avocation. It took JoAnn and me to many places we would never have visited and introduced us to a huge group of great people we could have met no other way.

Thank you.

Editors Note: We have told Jim he can continue writing his column as long as we continue publishing.

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He who cannot put his thoughts on ice, should never enter a heated dispute...

Ed Foote

WHAT DOES GRADUATION MEAN - Part 1 of 3

A common statement for years has been: "Anyone can learn to square dance." Is this statement true? No!

My observation is that about 3% of all those who try square dancing cannot make it. This is not because of any physical impairment. It is just that mentally they cannot combine the call name with putting their body in the correct place.

What do we do with this 3%? We graduate them. What does "graduation" mean? Graduation in any activity means one has achieved a minimum level of skill required to perform the activity. So, we are saying to these 3% that they have achieved the minimum skill needed to square dance.

Whether because we say "everyone can square dance" and therefore it is socially unacceptable not to graduate someone, or because with the decline in square dancing clubs are so desperate for bodies that they will take anyone no matter how bad they are, the result is that people who have no idea what is going on are being told they "belong" and that it is proper for them to be on the dance floor.

EXAMPLES OF THIS. On a recent calling trip I witnessed a new graduate square up in the #3 position and then ask someone: "Is this the head position?" This couple had been dancing 7 months and they don't even know where the heads are? You can imagine how this couple did with the calls - it was a disaster.

I have seen people who have been dancing for 9 months and have been given a diploma have no idea how to do a Square Thru from the standard position, have no idea how to Circulate from waves, break down on Right & Left Thru, and have no idea what hand to put up for a Star Thru. These people just wander around the square with a blank look and wait to for someone to put them in place, which is necessary on almost every call. Of course, they are also moving very slow, so this impacts everyone in the square - even those who are not helping them at the particular moment.

I heard a great description of these people: they are like liquid cement, because you never know where they are going to set up.

Next time we will look at how clubs react to this situation and the impact these 3% have on other dancers.

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Birgit Maguire

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SPEED: as comfortable
FOOTWORK: Opposite unless noted
PHASE: 2+1 (strolling vine)
SEQUENCE: INTRO, A, B, I, A, B, B, END
RHYTHM: Two Step

INTRO

1 - 8 CP WLL WAIT 2 MEAS;; STROLLING VINE;;;; APT, -, PT, -;
TOG, -, TCH, BFLY;

A

1 - 8 LACE X; WLK 2; LACE BK; WLK, - P/U, -; BROKEN BOX;;;;

9 - 12 SCIS SCAR; WLK 2; SCIS BJO; WLK 2;

13 - 16 FWD HITCH 3; BK WLK 2; BK HITCH 3; WLK 2 TO FC WLL;

B

1 - 4 1/2 BOX FWD; TO REV TWIST VINE 8;; 1/2 BOX BK;

5 - 8 TWIST VINE 8;; SD, CL, TWICE; SD, - THROUGH CP, -;

9 - 12 L TRNG BOX 1/2;; SD, CL, TWICE; SD, -, THROUGH CP, -;

13 - 16 L TRNG BOX 1/2;; SD, CL, TWICE; SD, -, THROUGH CP, -;

INTERLUDE

1 - 6 STROLLING VINE;;;; APT, -, PT, -; TOG, -, TCH, BFLY;

ENDING

1 - 5 1/2 BOX FWD; TO REV SD, CL, TWICE; 1/2 BOX BK;
SD, CL, TWICE; APT & PT;

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Taste makes waist.

Moore Thoughts

Paul Moore

"GRAND Square"

In a past column I gave the rules for Grand Square. I believe those two simple rules make the figure really GRAND.

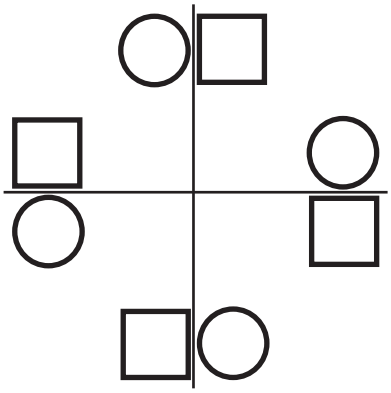
Unfortunately, many callers teach Grand Square as a floor pattern; that is, from the side position always do this, and from the head position always do that. Doing Grand Square exactly the same way leads the dancers to invent ways to keep it from being boring. The first way to enliven Grand Square is to cut one beat off of each side so that there are 4 beats to swing half way through and at the end.

Some of the fun of Grand Square is destroyed by rushing it, but then done exactly on time feels like marching, not dancing. To break the marching, dancers will hold partner by both hands and skip-slide when going in, and oftentimes will do extra twirls on the way out.

Before I get into some specifics of ways to jazz up Grand Square, let me review the rules and the timing.

First imagine the square in which the dancers work. Look at illustration #1 which is a squared up set. Notice that the square has been divided into four smaller squares and that there are two dancers in each of the smaller squares. In Grand Square, each dancers moves along the lines of his/her own small square.

Figure 1: Squared set.



From a squared set, each dancer has two "in" points. The obvious "in" is the very center of the square, where the lines intersect. The other "in" is the point between partners, where the line goes between partners. From this squared set, if the call were for everyone "turn to face in," each dancer would turn one-quarter to face partner. A second call of "face in," they would return to a squared set.

That is Rule #1 of Grand Square: When it is time to turn, always turn 1/4 to face in. Anytime a dancer turns, he/she ends up facing either partner or the opposite in the square. Dancers never turn their backs to another dancer.

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Rule #2 is where to move. Part A: If you can touch the dancer you are facing, back up. Part B: If you cannot touch the dancer you are facing, move forward.

To fit Grand Square to the music, on command all dancers move three steps and on step 4 turn 1/4 to face in. In 16 steps everyone is back to home position, but not facing the center of the square. The fourth beat of the fourth phrase can be used to clap hands or to take one extra step. Then, when doing a standard Grand Square, all dancers reverse direction to go over the pattern already covered.

Another thing to notice is that each dancer and his/her corner are in the same small square, and are standing at diagonal corners of the square from each other. They will keep that relationship all the way through the Grand Square.

(Note to callers: Please, *please*, **please**, give the command for Grand Square at the right time. Make sure that your command comes so that the dancers begin moving on the first beat of an eight count phrase of the music.)

So, how to give grand square some variety. The first trick is to make the Grand Square fit a special part of the music. Singing calls usually do this. Most singing calls that use Grand Square will have something special in the rhythm or lyrics to lift the dancers and get them to moving in time with the music.

The same thing can be done with hoedowns: Find that special part of the music that has an extra lift to it and put in Grand Square. (Another note to callers: Know your music so well that if you put the music on, you would immediately recognize what part of the tune was playing.)

The next trick is to use partials. One of my favorite singing calls opens with "Side face, 16 count, Grand Square." The caller gets to sing two lines of the song (instead of four lines if it were a full Grand Square). Then as the dancers are approaching that half way point, call "circle left." The usual pattern is broken, and the dancers will find that there is an advantage to dancing Grand Square on time and not rushing it. Those who cut corners will already be reversing when the call the circle left is made.

Here is another fractional gimmick. This can be used just to give some variety, though I like to use it as a way to rotate dancers at the end of patter. "Four Ladies Chain; all Rollaway with a Half Sashay*; sides face, Grand Square 7 steps.

* Properly trained dancers will automatically do the half sashay as part of roll away. The trick is that as the ladies roll from the man's right to his left, the man steps back then to his right to take the lady's place. In this gimmick, it is important that the man and woman have changed sides.)

Any call you could do from a squared set is available now, but dancers got there a little differently.

A variation of that gimmick is: Sides face, Grand Square 6 steps, lines Forward and Back. This one will be a little ragged for a while, but the dancers will soon become more aware of where they are in a square.

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Here is one of my favorites. The dancers really need to trust the caller for this to work.

Heads Square Thru four, Split 2, Around 1 to lines. The lines are at the side position and look like half-sashayed lines. But another look will show that the partner relationships are still there: The sides are beside partner in the center of the line. The heads are facing each other at the end of the lines. If the heads stepped forward and faced in, the square would be at home. See figure 2.

Figure 2

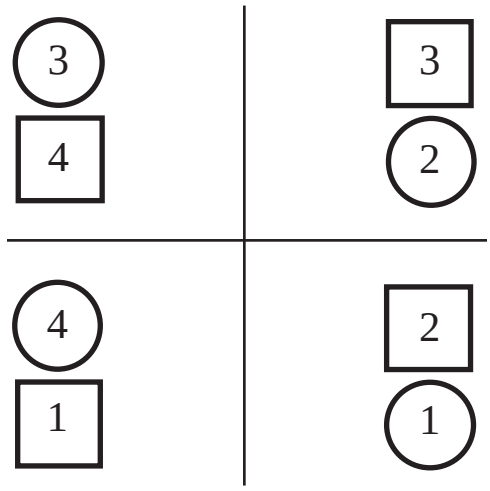

Figure 2: Compare the lines with the lines in Figure 1. The difference in this formation and a square set, is that each dancer and his/her corner are next to each other instead of being on diagonal corners of the small square.

Now try “sides face, Grand Square.” If all dancers move at exactly the same time and at the same rate it works. If anyone rushes or cuts corners - absolute chaos and trampled on toes.

Give this one a try. Next time I’ll play more games with Grand Square.

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Riversiders are planning a free Fun Night on January 23 to kick off our January multi-cycle program!!! New dancers, retreads and anyone wanting to learn about square dancing are welcomed. We will serve soup and chili and have demonstrations of modern square dancing. All are encourage to square up with angels to experience the fun of square dancing. Members spread the word about Fun Night with newspaper articles, radio announcements, Danvers Patch, social media (Facebook and Tweeter), a street banner in Danvers, and flyers posted and emailed. All efforts are coordinated by our Publicity Chairs, Peter and Cathy Baldwin. We are fortunate to have Norm Poisson as our class caller with years of experience calling and running a caller school with Ken Ritucci. Steve & Sherry Gruber and Heather Colter are excellent class coordinators with assistance from Linda Caron. Thank you to everyone!

December 2012 Riverside A-1 Dancers

Marilyn

Calvary Hall was energized December 1st with Jay Silva calling Marilyn Rivenburg cueing. The NSSARDA Friendship couple joined us for a great dance. Besides early A-1, and then Plus, we also had a special class tip to transition our class members. We had another class tip at our January 5 dance. Our February 2 dance is alternating Mainstream and Plus with Steve Park calling and Scott Choen cueing. Please encourage all recent class graduates to attend. See our ad on page 20 of this issue and check out our website www.riversidesquares.org.

Jay

Winter in New England is beautiful but can be challenging. Stay healthy! Remember that square dancing is all about fun, fitness, and friends! We hope to see you often in 2013!

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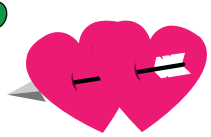

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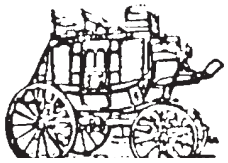

CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232

Banner: Ken & Marge Nesbitt 603-224-0823

Information & President: Ron Turcotte 603-620-3717

Dancing
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$6.00 P/P

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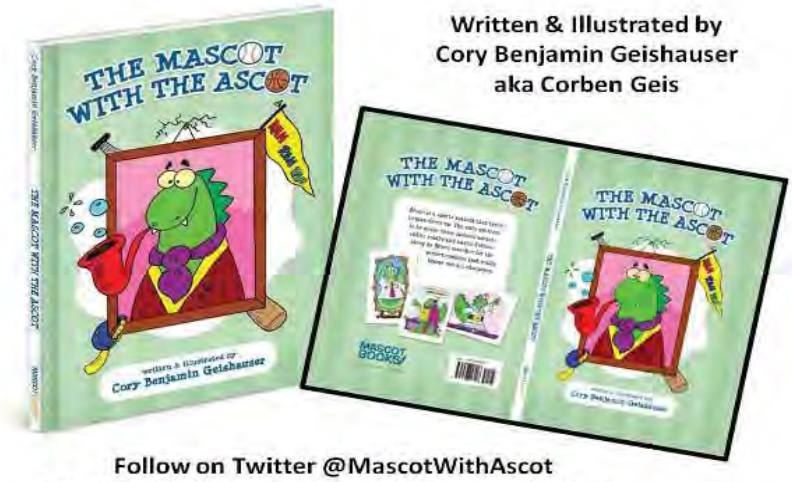

Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

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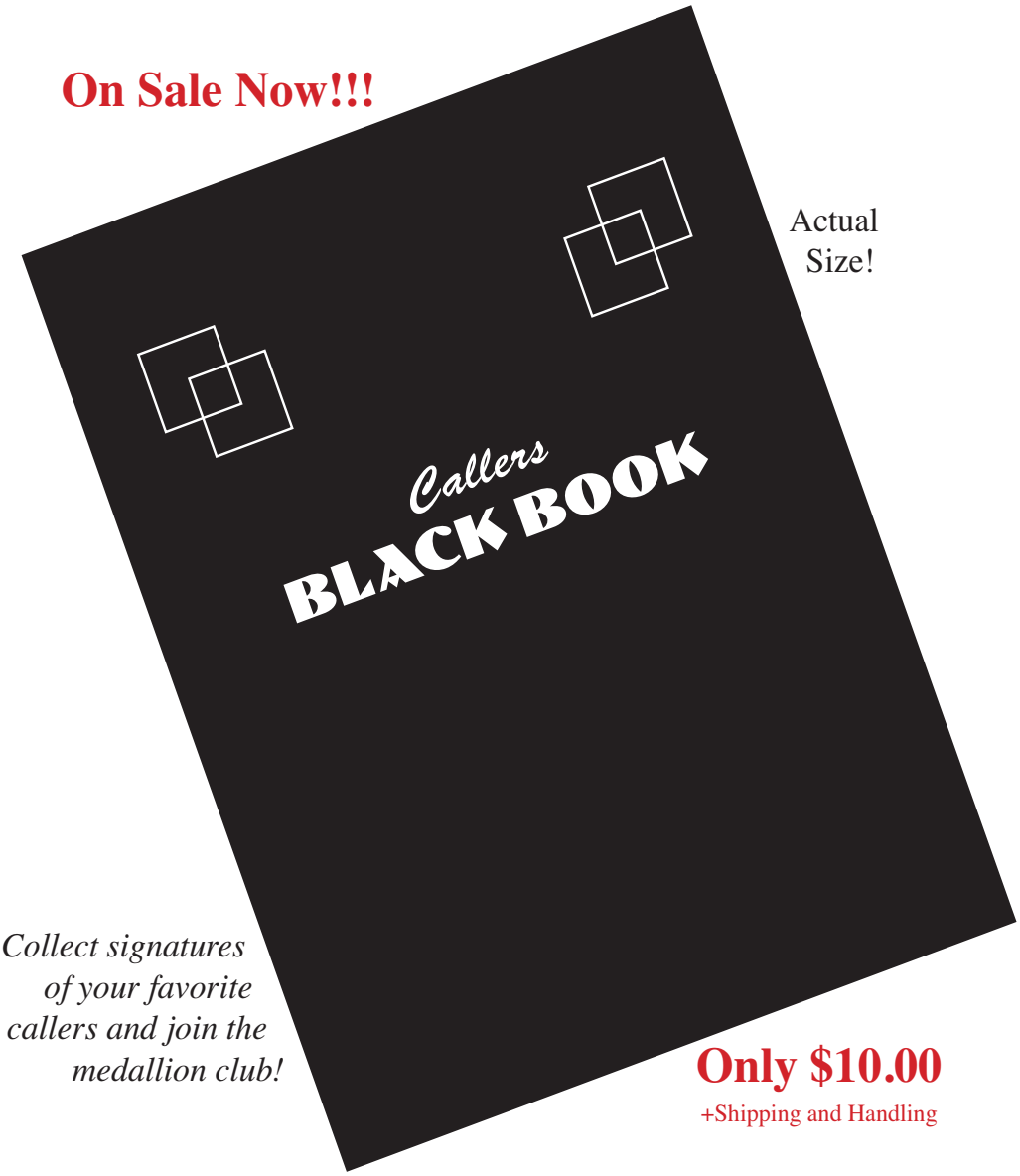

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Friday ~ 8-15-22 ~ Shaker Valley Squares - Phase II Beginner Waltz Class ~
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SAGE Square & Round Dance Club

Sunday, **February 10** ~ 2:00 to 4:30 pm with Early Rounds at 1:30

Class

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Send your club news & photos to:

nesdm@squaredance.ws

Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sat	2	Concord Coach Squares	Concord NH	Sprague / Scadova	MS
		Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	CLASS
		Hayloft Steppers	Sturbridge MA	Lasron / Jervis	ERD, MS & PL
		Riverside Squares	Danvers MA	Park / Cohen	MS & PL
Sun	3	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	6	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	8	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	9	Happy Time Squares	Rochester NH	Maurice / Rivenburg	ERD, MS & PL
		Sutton Country Squares	Sutton MA	Auger & McGovern	MS & PL
Sun	10	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Sage S&RDC	Brunswick ME	Hipkins / Stewart	ERD, CLASS
Wed	13	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	15	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
		Square Riggers	Westwood MA	Park / Yakimowski	MS & PL
Sat	16	Fairs 'n Squares	Framingham MA	Mager / Yakimowski	CLASS BALL
		Heel & Toe	Manchester NH	Peacock / Porter	CLASS BALL
Sun	17	Bradford Country Squares	Bradford NH	Sprague / Frisella	ERD, CLASS
		Hayloft Steppers	Sturbridge MA	Hodge	A-1/A-2
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	20	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	22	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	23	Hayloft Steppers	Sturbridge MA	Mager / MacKay	ERD, MS & PL
		Wolf Rockers	Mason NH	Mayo / Scadova	MS & PL
Sun	24	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	27	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL

Workshops

Friday				
8-15-22	S & BA Brown (10 AM)	Portland ME	PH 3 Single Swing Class	RO
	Browns (Shaker Valley)	Alfred ME	PL Class, PH 2 Beginner Waltz	SQ & RO
Sunday				
3-10-17-24	Nubble Lighthouse Keepers	Wells MA	CLASS	SQ
Tuesday				
5-12-19-26	B & R Maguire	Sturbridge MA	PH 4 Waltz & Foxtrott, All rhythms P4 & 5	RO
	Square Riggers	Natick MA	S Dance w/s	SQ
Wednesday				
6-13-20-27	Great Plain Squares	Needham MA	Class	SQ
	Happy Time Squares	Rochester NH		SQ
6-20-27	Riverside Squares	Danvers MA	MS Class, PL	SQ
Thursday				
7-14-21-28	Twin-City Spinners	Lewiston ME	MS, PL	SQ
7-14-21	S & BA Brown	Portland ME	Dance & PH 3 & 4 workshop	SQ & RO

The Northeast Square DANCER

March
2013

"Our Only Excuse For Existence Is To Be Of Service"

Northeast Square Dancer
782 Jays Way
Ringgold GA 30736

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nsd@squaredance.ws
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Paul Moore
Karen Reichardt
Ken Ritucci
Tom Rudebock

DEADLINE for AD and NEWS COPY
for **May 2013 is March 10**

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Comment

Jim Mayo

This year the CALLERLAB Convention in the Raleigh N.C. area will be held during the last week in March. Many of you do not know that dancers are welcome to attend this convention. You might ask "Why would I want to attend?" The answer to that depends, of course, on how you are interested in square dancing. This is a chance to join in discussions about the future of the activity by those who will be responsible for that future. You can take part in meetings that are talking about whether we should make changes in the way square dancing is presented and taught. It's also a chance to mingle with a substantial group of callers, both those that are well known and many who are local club callers.

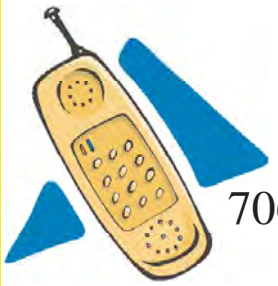
The pre-convention activities start on Friday, March 22 with a Leaders' session for callers who are doing parties for non-dancers. Saturday night there will be a banquet put on by the Record Producers. It's a party to honor the recordings and callers voted most popular or best by dancers and callers. (To vote go to www.musicforcallers.com). On Sunday the Board of Governors holds their meeting and there is a reception with entertainment in the evening. The formal meetings begin on Monday morning. These include committee meetings, educational sessions, training sessions to improve caller's skills and discussion sessions to consider how best to present our activity to future customers.

For callers there is much to do and learn. The training sessions are the best available with many of the most recognized leaders. The opportunity to share with and to meet other callers from all over the world is unique to this convention. Square dancing is still a very popular recreation not only in the U.S. but in many other countries as well. We learn from each other and the social connection with folks who share our interest is still one of the most valuable aspects of our activity. Because of these conventions we have friends from many places. It's an overnight drive from New England to Raleigh, N.C.

For an invitation and application go to http://callerlab.org/AnnualConvention/2013RaleighCary,NC/tabid/930/Default.aspx.

How To Contact NESDM

nesdm@squaredance.ws



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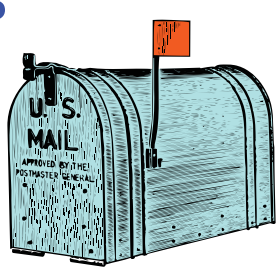

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

CRAZY LITTLE THING by Stephen and Valerie Murphy
Phase 2 Two Step; available on Hollywood Records. The music is "Queen Greatest Hits" by Queen. Forward and back two steps, turning two steps, side two steps, slow open vine 4, basketball turn, progressive scissors, forward locks, quick vine 8, side draw close, broken box, traveling box, limp 4, front limp 4, twirl vine and reverse twirl vine.

K. D. WALTZ by Nancy and Dewayne Baldwin
Phase 2 Waltz; available on Blue Star 2292 from Palomino Records. Balance each way, waltz away and together, step point, spin maneuver, right turns, box, progressive twinkles, canter, left turning box, solo turn 6, dip back, recover to sidecar, twisty balance, twist vine 3 and through side close.

THE MEMPHIS BLUES by Joe & Pat Hilton
Phase 2 Two Step, available form Amazon. Start 8 feet apart, 4 step snaps together, face to face and back to back, basketball turn, vine apart and together, slow open vine 4, circle away 2 two steps, strut together 4, solo left turning box, lace up, vine, wrap, unwrap, change sides, back away 6, traveling box, left turning box, hitch, scissors, vine 8, forward two steps and turning two steps.

ALL HIS CHILDREN III by Sue and Phil Harris
Phase 3 + 1 (Open Telemark) Waltz; available from Amazon. Pretty music and a nice flowing dance. Twirl vine, maneuver spin turn, box finish, left turns, whisk, wing, open telemark (semi), hover fallaway, slip pivot, quarter right turns, left turning box, left turns, balance, canter, hover, chasse, forward-forward/lock-forward, impetus to ½ open, roll across and lunge to the side and look reverse.

COAL MINER'S DAUGHTER by Russ and Judy Francis
Phase 3 Two Step; available from Amazon. This is traditional Loretta Lynn music. Forward two steps, full hitch, vine apart and together, butterfly box, traveling door, strolling vine, face to face and back to back, lace across, back away 3, together and change sides, turning two steps, progressive scissors, whaletail, locks, wrap, unwrap, change sides, hitch and scissors.

COMO TUE QUIERES by Nancy and Dewayne Baldwin
Phase 3 + 2 (Turning Basic, Cross Body) Bolero, available on Star 130 from Palomino Records. Dip back with leg crawl, basic, New Yorkers, cross body, forward break, underarm turn, shoulder to shoulder, hand to hand, spot turn, fence lines, reverse underarm turn, turning basic, hip lift, bolero walks, basic, open break, lunge break, time steps and lunge side and hold.

SUNSHINE by Richard Lamberty
Phase 4 + 1 (Double Reverse Spin) Waltz; available from Casa musica. Man pas de bas (woman underarm turn), side draw, open telemark, open natural, open impetus, promenade weave, under turned maneuver, outside change, spin turn, box finish, hover, drag hesitation, through-fan-touch, solo roll 3, twinkle, syncopated vine, open cross hover, through hover, whisk, hesitation change, double reverse spin, change of direction and drift apart.

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MAN IN THE MIRROR by Alise Halbert and Richard Lamberty
Phase 3 + 2 (fan, Hockey Stick) Cha/Rumba; available from iTunes. Cucarachas, open break, whip, sliding doors, circle away & together, fan, hockey stick, through to a serpiente, basketball turn, hand to hand, chase with a double pee-a-boo, lariat, cucaracha cross and cross arms with attitude.

DON'T BE MEAN by Nancy and Dewayne Baldwin
Phase 3 CHA CHA; available on MCA 54761 from Palomino and other sources. Shoulder to shoulder, merengue 4, chase, New Yorker, crab walks, spot turn, circle away and together, basic, traveling doors, vine 2-face to face and back to back, open break, whip, aida, switch, side walk and chase with peek-a-boo.

AMORE SECONDO by Brent and Judy Moore
Phase 4 + 1 (Spiral) [note: spirals are optional] Rumba; available from Casa musica. Cucarachas, side walk to shadow, underarm roll, fence line, reverse underarm turn, hockey stick, basic, cross body, back break, wheel, aida, switch cross swivel, alemana, exploding cucaracha, sliding doors, rock recover to a leg crawl.

EIGHT DAYS A WEEK by Rey and Sherry Garza
Phase 4 + 2 (chasse Roll, Stop and Go) Jive; available from iTunes. Traveling sand steps, throwaway, windmill, change hands behind the back, stop and go, Miami special, turkey walks, lindy catch, chasse left and right, triple wheel, link rock, spanish arms, pretzel wrap-double rock-unwrap, kick ball change, chasse roll, forward triples and point to a line.

WHEN SOMEBODY THINKS YOU'RE WONDERFUL by Carolyn and Tony Ahart
Phase 4 Foxtrot; available from Amazon. Forward run 2, left turns, whisk, box, progressive cross hovers, telemark-semi, in and out runs, twinkles, step kicks, side draw close, roll 3, twirl vine, maneuver, spin turn, box finish, diamond turn, left turn and back 3 step.

THE WAY WE OUGHT TO BE by Randy and Marie Preskitt
Phase 4 + 2 (Hinge, Double Reverse) Foxtrot; available from Amazon. Through hover, feather, diamond turn, quick diamond, hinge, recover hover brush, promenade weave, change of direction, reverse turn, hover telemark, open natural, outside swivel, weave ending, telemark semi, cross pivot, cross hover, slow side lock, drag hesitation, twisty vine, outside change, chair and slip, telemark, in and out runs, whiplash, and a whole bunch more.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com***.

Fools need advice most, but only wise men are the better for it.

Sew It Goes

Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Ripples Knit Shawl

This beautiful shawl will elegantly keep you warm while you are waiting for the dance to start. Made in your favorite color it will accent your dresses without crushing the sleeves.

The only stitches are knit (K), Purl, yarn over (YO) and knit two together (K2tog). Since it is worked from the top down the yarn and needles can be easily changed to suit the knitter. Count carefully. Skill level - moderate

Materials

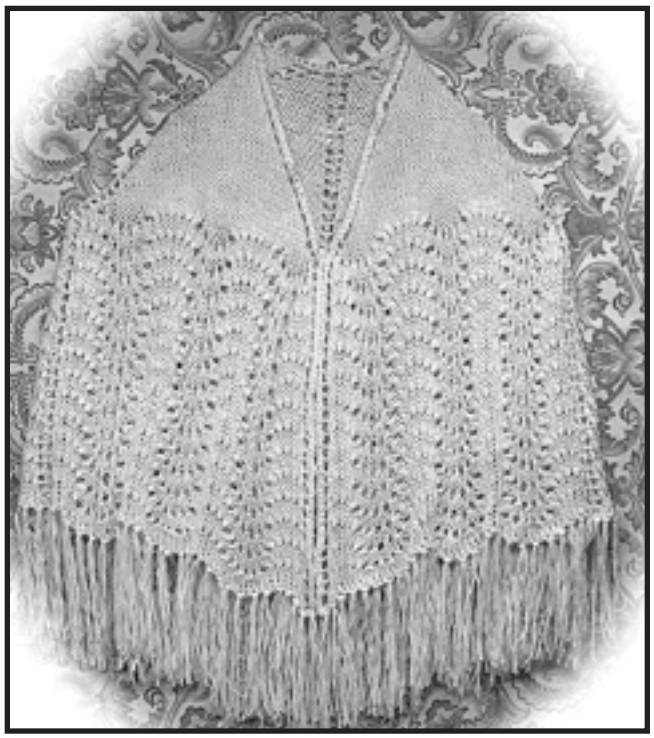
1. Worsted weight yarn - approx. 14 ounces
2. Circular needles size 10 in 36 inch length

Instructions

Cast on: 9 stitches

Row 1: Purl

Row 2: K 1, YO, K 1, YO, K 1 (seam stitch), YO, K 1, YO, K 1 (seam stitch), YO, K 1, YO, K1 (seam stitch), YO, K 1, YO, K 1. The seam stitches divide the shawl into four sections.



Row 3 and all ODD Rows: Purl

Row 4: K 1, YO, K 3, YO, K 1 (seam stitch), YO, K 3, YO, K 1 (seam stitch), K 1, YO, K 3, YO, K 1 (seam stitch), YO, K 3, YO, K 1.

Row 6: K 1, YO, K 5, YO, K 1 (seam stitch), YO, K 5, YO, K 1 (seam stitch), YO, K 5, YO, K 1 (seam stitch), YO, K 5, YO, K 1.

Row 8: K 1, YO, K 7, YO, K 1 (seam stitch), YO, K 7, YO, K 1 (seam stitch), YO, K 7, YO, K 1 (seam stitch) YO, K 7, YO, K 1.

Row 10 and all EVEN Rows: Follow the example of Row 8, increasing 2 stitches each section. This will make an increase of 8 stitches each even row. Repeat until there are **43** stitches between the seam stitches. For a total of 177 stitches.
End with an odd Purl Row.

1st Pattern Row: K 1, ☺ YO, K2 tog; ☻ YO and K 1, 5 times, YO again: K2tog 6 times; repeat from ☻ once; YO and K1, 5 times, YO, K2tog, YO, K1 (seam stitch), repeat from ☺ 4 times.

Purl 1 row
- K1 row with YO at each end and on both sides of the 3 seam stitches.
- Purl 1 row.

2nd Pattern Row: K 1, ☺ YO, K2tog 3 times; ☻ YO and K 1, 5 times, YO again: K2tog 6 times; repeat from ☻ once; YO and K 1, 5 times, YO again, K2tog 3 times, YO, K 1 (seam stitch); repeat from ☺ 4 times.

Purl 1 row
- K 1 row with YO at each end and on both sides of the 3 seam stitches.
- Purl 1 row.

3rd Pattern Row: K 1, ☺ YO, K2tog 4 times; ☻ YO and K 1, 5 times, YO again: K2tog 6 times: repeat from ☻ once, YO and K 1, 5 times, YO again, then K2tog 4 times, YO, K 1 (seam stitch); repeat from ☺ 4 times.

Purl 1 row
- K 1 row with YO at each end and on both sides of the 3 seam stitches.
- Purl 1 row.

4th Pattern Row: K 1, ☺ YO, K 1, K2tog 4 times; ☻ YO and K 1, 5 times, YO again: K2tog 6 times: repeat from ☻ once, YO and K 1, 5 times, YO again, then K2tog 4 times; K 1, YO K 1 (seam stitch); repeat from ☺ 4 times.

Purl 1 row
- K 1 row with YO at each end and on both sides of the 3 seam stitches.
- Purl 1 row.

5th through 14th Pattern Rows: K 1, ☺ YO, K2tog 5 times ☻ YO and K 1, 5 times, YO again: K2tog 6 times: repeat from ☻ once, YO and K 1, 5 times, YO again, K2tog 5 times, K 1 (seam stitch); repeat from ☺ 4 times.

Purl 1 row
- K 1 row with YO at each end and on both sides of the 3 seam stitches.
- Purl 1 row.

Length can be added by repeating the last pattern row. Bind off after last purl row.

Finishing - Working from the right side, work a row of single crochet on the front edge. Other crochet stitches can also be used to decorate the front edge. Steam and block lightly.

Fringe - Cut yarn in 14 inch lengths. Fold 2 strands in half and knot in every other stitch on lower edge. Trim evenly.

Send your club news & photos to:

nesdm@squaredance.ws

Square Dance Music Review

Tom Rudebock
4551 Grafton Rd, Leetonia OH 44431 ~ 330-427-6358
tomsdcaller@gmail.com

TITLE **ARTIST**

Music Source *All CDs and MP3s are recorded in 3 keys, unless otherwise noted.*

Happy St Patrick's Day!

Music reviewed is available from:
(1) Palomino / Hanhurst www.dosado.com/music
(2) Riverboat Recordings www.square.cz/riverboat
(3) Rhythm Records www.rhythmrecords.biz

Better Than Today **Wade Driver**
(3) Rhythm ~ RR 295 *(CD, MP3)*
Recorded by Australian recording artist Kylie Menogue in 2010. It peaked at #32 on the UK Singles chart. Guitar, steel, bass, fiddle and drums in a full sweet sound mix. Let your vocal skills shine on this one. Recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Baby You've Got What It Takes **Mike & Drew Bramlett**
(3) Rhythm ~ RR 299 *(CD, MP3)*
Originally recorded as a duet by Dinah Washington and Brooke Benton in 1960. It stayed at #1 on the Hot R & B chart for 10 weeks. Electronic keyboard, guitar, bass, organ and drums. Chases and runs give it a full energetic sound. Recorded in one key. *Hds (Sds) Square Thru DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

My Bonnie Lassie **Stephen Cole**
(1) Desert Gold ~ DGR 027 *(CD, MP3)*
The tune is actually derived from the traditional Scottish tune, "Scotland the Brave." The biggest hit version was recorded by the Ames Brothers in 1955. A nice Irish lilt from a piano, bag pipes, piccolo, electronic keyboard and drums. A good addition to your seasonal library. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

What's Going On In Your world
(1) Bob Cat ~ BC 512 *(CD, MP3)* **Buddy Weaver**
(1) HH 5128 *(45)* **Tom Perry**
A #1 hit for George Strait in 1989. It was his 17th #1 single as well as his 11th #1. Fiddle, piano, guitar, bass, electronic keyboard and drums. Instrumental fill for a full sound. Recorded in one key. *Hds (Sds) Flutterwheel Square Thru, Swing Thru, Boys Trade, Boys Run, Wheel & Deal, Pass Thru, Trade By, Left Allemande, Come Back, Promenade.*

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www.northeastcallerschool.com *for an application and more information.*
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King Creole — **Hunter Keller**
(2) Riverboat ~ RIV 312 *(CD, MP3)*
Recorded by Elvis Presley in 1958. Elvis claimed the movie of the same name was his favorite. Rockin' guitars, bass, harmonica, electronic keyboard and drums. This one will get the dancers rockin'. Recorded in one key. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

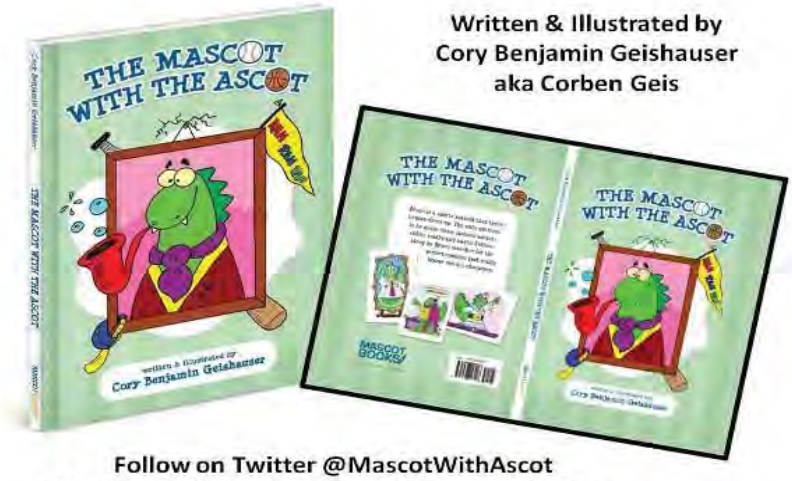
Let The Good Times Roll — **Andy Allemao**
(1) Blue Star ~ BS 2563 *(CD, MP3)*
Released by Janis Joplin. Covered by many artists. Guitar, electronic keyboard, piano, horns, bass and drums. Chases give it lots of energy, pushing the meter way up. Recorded in one key. There is an instrumental track with harmony and a instrumental track without harmony. *Hds (Sds) Promenade Half, Lead Right, Circle To a Line, R & L Thru, Square Thru, Trade By, Left Allemande, Swing Corner, Promenade.*

If Your Heart Should Ever Roll This Way Again — **Jim Jeffries**
(1) Cardinal ~ CAR 2001 *(CD, MP3)*
(1) Cardinal ~ CAR 01 *(45)*
An old Bluegrass favorite. Guitar, bass, electronic keyboard and drums in an energetic mix. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.*

Sway — **Dean Deaderman**
(1) Cheyenne ~ CHY 2012 *(CD, MP3)*
A 1953 mambo song by Mexican composer/band leader Pablo Beltran Ruiz. It has been covered by many artists, perhaps the most famous was by Dean Martin in 1954. Full big band sound. Piano, horns, sax, strings and percussion. *Hds (Sds) Pass the Ocean, Extend, Swing Thru 2 X's, All 8 Circulate, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls Turn Right, Corner Swing, Promenade.*

New Children's book by Corben Geis
THE MASCOT WITH THE ASCOT

Bryce is a sports mascot that loves to play dress up. The only problem is he needs some fashion advice; sadly, madly and badly. Follow along as Bryce searches for the perfect costume that really brings out his character.



Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

"After playing a sports mascot for a minor league baseball team for nearly 10 seasons, I have finally finished my first kids book about a funny mascot. I hope you enjoy it!" - Cory G.

For autographed copies with original artwork drawings inquire at www.corbengeis.com

Follow on Twitter @MascotWithAscot
LIKE the Facebook Page *The Mascot with the Ascot*

Available at www.mascotbooks.com

Sittin' On Top Of The World **Doug Davis**
(1) Chinook ~ CK 210 *(CD, MP3)* Re-release
A folk blues song from the 1930's originally performed by Mississippi Shieks, a popular country blues band. Inducted into the Grammy Hall of Fame in 2008. Acoustic guitar, bass, fiddle, banjo and drums. Non intrusive vocals that give fullness to an upbeat mix. *Hds (Sds) Squae Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru, 3, Swing corner, Promenade.*

Along For The Ride
(1) Chinook ~ CK 211 *(CD, MP3)* Re-release **Doug Davis**
(1) HD 129 *(45)* Re-release **Bob Finley**
A John Denver release. Guitar, steel, bass, piano and drums with chases for a toe tapping mix. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

The Birdie Song **Malcom Davis**
(1) ESP 001 *(CD, MP3)* Re-release
Some times known as the "Chicken Dance". It was composed by accordian player, Werner Thomas from Switzerland in the 1950's. A circle dance that can be used at party nights or as an ice breaker. One side is cued the other is an instrumental.

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

Y Yo Siga Aqui **Hans Pettersson**
(1) Desert ~ D 105 *(45, CD, MP3)* Re-release
The title means "And I'm Still Right Here." It was recorded by Paulina Rubio in 2000. The Spanish version of the song was extremely popular in Latin America and Europe. Energetic electronic sound with a rhythm track. Try it for patter. *Hds (Sds) R & L Thru, Star Thru, Pass Thru, Step to a Wave, Ladies Trade, Ladies Run, Ferris Wheel. Veer Left, Boys Pass Thru, Swing Corner, Promenade.*

Second Fling **Elmer Sheffield**
(1) ESP 1153 *(CD, MP3)*
An Eddy Arnold release. Guitar, steel, bass, piano, acoustic guitar and gentle percussion in a full pure country mix. Key modulation in the closer. *Hds (Sds) Flutterwheel, Sweep 1/4 more, Double Pass Thru, Track II, All 8 Circulate 2 X's, Swing Corner, Promenade.*

Ten Thousand Angels **Lisa Minton**
(1) Gold Rush ~ GLDR 168 *(CD, MP3)*
Country gospel released by Mindy McCready in 1996. It peaked at #6 on the Billboard Hot Country Singles chart. Piano, bass, electronic keyboard and drums. Bridge in the middle break and closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing, Promenade.*

Washington Square **Mike Hogan**
(1) Hi Hat ~ HH 5308 *(CD, MP3)*
Recorded in 1963 by the New York City based Jazz band, The Village stompers. It peaked at #2 on the Billboard Hot 100 chart. It has since been covered by many well known artists. Guitar, banjo, bass, electronic keyboard and drums in a gentle tempo about half way up the energy scale. Key change in closer. Recorded in one key. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

My First, My last, My Everything **Mike Sikorsky**
(1) MAP 1018 *(CD, MP3)*
Recorded by Barry White. Released in 1974 reaching #2 on the Billboard Hot 100 and #2 on the Billboard Hot Souls Chart. Electronic keyboard, piano, silky strings, organ, bass and drums. Chases give it a full sound. Dancers will glide on this one. Key modulation in closer. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing, Promenade.*

Then I Kissed Her **Fred Walker**
(1) Miracle ~ MIR 120 *(CD, MP3)*
Released by the Beach Boys in 1965. Electronic keyboard with a rhythm track that builds gradually. It includes an instrumental track with no lead and an instrumental track with harmony. *Hds (Sds) Square Thru, DoSaDo), Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

16 Tons **Doug Davis**
(1) Double M ~ MM 212 *(CD, MP3)*
First recorded by country singer Merle Travis. A 1955 version by Tennessee Ernie Ford reached #1 on the Billboard charts. Frankie Laine released a Western Europe only version that gave Ford some competition. Electronic keyboard, piano, steel, banjo, bass and drums. *Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing, Promenade.*

She's Got What Gets Me **Jim Kline**
(1) Double M ~ MM 213 *(CD, MP3)*
Guitar, rolling banjo, piano, bass and drums. Three quarters of the way up the energy scale. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Star Thru, Slide Thru, Star Thru, Pass Thru, Swing Corner, Promenade.*

Ride The Hummingbird **Mark Clausing**
(1) Mountain ~ MR 67 *(45, CD, MP3)* Re-release
A popular country release by Ricky Skaggs and Restless Heart. Guitar, electronic keyboard, bass, rolling percussion. Vocals on the tag lines. *Hds (Sds) Promenade Half, Sds(Hds) R & L Thru, Flutterwheel, Sweep 1/4,Pass Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Walking On Sunshine **Bob Price**
(1) Ocean ~ O 70 *(45, CD, MP3)* Re-release
First released in 1985 by Katrina and the Waves. It reached #9 in the U.S., #4 in Australia, and #8 in the U.K. It has also been covered by Dolly Parton. Horns, guitar, electronic keyboard, bass, piano and drums in an energetic mix. *Hds (Sds) Square Thru, DoDaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Tch 1/4,Scoot Back, Swing, Promenade.*

Highway Headed South
(1) Pioneer ~ PIO 6032 *(CD, MP3)* **Tony Simmons**
(1) MS 165 *(45)* **Dave Smith**
Covered by Porter Wagoner, Dolly Parton and Roy Orbison. Piano, rolling banjo, horn, bass, guitar and drums in a toe tapping mix. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Just Lovin' You **Bob Huff**
(1) Quadrille ~ Q 1855 *(45, CD, MP3)* Re-release
A 1975 #1 hit for Minnie Piperton. It reached #2 in the UK. Guitar, bass, electronic keyboard, banjo and drums in a "let's dance" mix. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Peace To The World **Oxendine & Story**
(1) Royal ~ RYL 312 *(45, CD, MP3)* Re-release
A hit for B. B. King. Sax, piano, bass, fiddle, guitar, steel and drums. Mixed with runs and chases that push it to the top of the energy scale. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Wiggle Wiggle **Joe Goins**
(1) Silver Eagle ~ SE 103 *(CD, MP3)*
Fiddle, electronic keyboard, bass, steel, piano and percussion. Lots of energy in this mix. Background vocals. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Hds (Sds) Square Thru, Pass Thru, Allemande Left, Weave the Ring DoSaDo, Promenade.*

It isn't the incompetent who destroy an organization. The incompetent never get in a position to destroy it. It is those who achieve something and want to rest upon their achievements who are forever clogging things up.

Livin' In The West **Tommy Larsen**
(1) Sting ~ SIR 21107 *(CD, MP3)*
A release by the Bellamy Brothers. Guitar, harmonica, bass, fiddle, piano and percussion. A haunting mix in a relaxing tempo. Included is an extra harmony track. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Rollaway, Box the Gnat, Square Thru 3, Trade By, Swing, Promenade.*

Do You Ever Think Of Me
(1) Square Tunes ~ ST 1034 *(CD, MP3)* **Elmer Sheffield**
(1) SC 639 *(45, CD, MP3)* Re-release **Was Wessinger**
Polka tempo with a sax, guitar, bass, xylophone, clarinet, piano, banjo and drums in a bright cheery mix. Key change in break. *Hds (SDS) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Fool Hearted Memory
(1) Square Tunes ~ ST 1116 *(CD, MP3)* **Duke Okada**
(1) Square Tunes ~ ST 201 *(45)* **Ted Frye**
George Straits first #1 single from 1982. Horns, guitar, xylophone, bass, banjo, fiddle and drums. Lots of instrumental fill to give a full sound. Three Quarters of the way up the energy scale. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Hoedowns

Tycho James
(2) Riverboat ~ RIV 325 *(CD, MP3)*
A ryhthm hoedown with bass, percussion, electronic keyboard and banjo. Recorded in one key.

Winter Hoedown
(2) Riverboat ~ RIV 327 *(45, CD, MP3)*
Banjo, bass, horns, guitar, piano and drums. It has a rhythm interlude. Bright full sound that gradually builds. Recorded in one key.

Rebel Rouser / Carribbean Hoedown
(1) Blue Star ~ BS 2564 *(CD, MP3)*
Rebel Rouser has a piano, guitar, banjo, bass and drums. A rolling rhythm. **Carribbean Hoedown** is an electronic melody mix with a bass, horns and drums. Recorded in one key.

Rowdy / Easy
(1) Marlet ~ MAR 3005 *(CD, MP3)* Re-release
Rowdy is an electronic mix with a rhythm track. **Easy** is a smooth melodic electronic mix. The CD has an instrumental track and extended tracks for each tune.

A For Texas / 13 Roses
(1) Ocean ~ OR 3005 *(45, CD, MP3)* Re-release
A For Texas is an upbeat electronic mix. **13 Roses** has an electronic keyboard, bass, fiddle and rhythm track. Recorded in one key. The CD has instrumental tracks and extended tracks.

Barnyard Reel / Highlanders Clogging
(1) BMV 3054 *(CD, MP3)*
(1) Barnyard Reel / Clogging Cindy ~ BMV 15 *(45)*
Barnyard Reel has a fiddle, bass, guitar and drums with barnyard sounds. **Highlanders Clogging** has a fiddles, guitar, bass and drums.

Lots of variety this month. Something for every occasion and every callers style.

Have Fun and keep 'em dancing.

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

PHIL THE FLUTER'S BALL

COMPOSERS: Birgit & Richard Maguire
PO Box 260
Holbrook MA 02343
birgit@breasyrounds.com

MUSIC: "Phil the Fulter's Ball" by Brendan O'Dowda available on iTunes
SPEED: 45 rpm
FOOTWORK: Opposite unless noted
PHASE: 2
SEQUENCE: INTRO, A, B, A, B, A, END
RHYTHM: Two Step

INTRO

1 - 8 WAIT; WAIT; ACKNL to CP WLL;; BOX;; REV BOX to SCP;;

A

1 - 6 2 FWD TWO STEPS;; HITCH 6;; CIRCLE AWAY 2 TWO STEPS;;

7 - 12 STRUT TOG 4;; 2 TURNG TWO STEPS to CP LOD;; 2 PROG SCISSORS;;

13 - 16 FWD HITCH 3; HITCH/SCISS THRU SCP; 2 FWD TWO STEPS;;

B

1 - 8 TRAVELING BOX;;;; 2 FWD TWO STEPS;; TWIRL 2; WALK 2;

9 - 12 LACE ACROSS 2 TWO STEPS to LOP;; QUICK HITCH 4; WALK 2;

13 - 16 LACE BACK 2 TWO STEPS to OP;; QUICK HITCH 4; WALK 2 to SCP;

ENDING

1 - 6 TRAVELING BOX;;;; 2 FWD TWO STEPS;;

7 - 10 BOX;; TWIRL 2; STEP APART & POINT;

Full cue-sheet available on
www.mixed-up.com/cuesheets/Uploads/Phil the Fluter%27s Ball.pdf
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RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

On January 5th we enjoyed a lively dance with Darrell Sprague calling and Marilyn Rivenburg cueing. We invited members of our September class to join us for a Mainstream tip. We had three squares up with class members and angels.

Class members enjoying their first Mainstream Tip with the angels.

Looking at the photo to the left, you can see that they really enjoyed themselves. Our aim is to smooth the transition from class to dances.

Riverside Squares remains committed to a multicycle program with classes beginning in September and January. Our January class is doing fantastic!!! It is great having new folks experience the fun, fitness and friendship of square dancing.

Darrell Sprague calling A-1

It is desirable that all the square dance clubs in a local area work together to avoid having dances on the same date. We attended, on January 6th, a regional scheduling meeting sponsored by Great Plain Squares. Representatives from Fairs 'n Squares and Square Riggers were also present.

On March 2nd we continue our regular season with a PLUS dance with early A-1 tips. Norm Poisson will call and Marilyn Rivenburg will cue.

See our ad on page 19 and visit our web site www.Riversidesquares.org for information.

Hope to see you all at the 55th New England Square and Round Dance Convention in Hartford. The dates are April 25 for Trail-in Dance, April 26-27 for Convention and April 28 for Trail-out Dance.

Marilyn Rivenburg

Moore Thoughts

Paul Moore

Ain't It Grand?

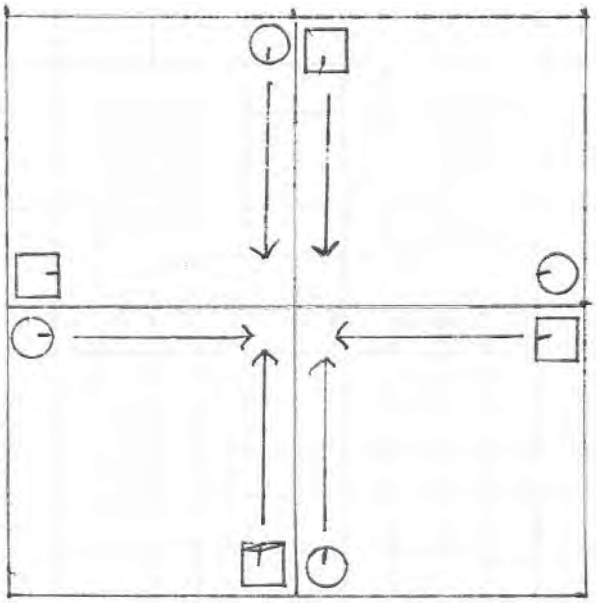
Most square dancers are aware of only two figures with "grand" in the name – Grand Square and Grand Swing Thru – but my, oh my, there are a lot of "grand" figures. Grand Prowl, Grand Star the Route, Grand Spin the Top. And there are some that resemble "grand" figures, but they have more colorful names like (pun intended) Rainbow Stroll.

In the past we have played around with Grand Square, looking a different starting positions and timing. For example, from a squared set: Four Ladies Chain; All Roll-Away with a Half Sashay and square your sets that way (men are now on the right of the ladies); Sides Face, Grand Square 7 steps – Rotated.

The first figure we'll look at is unlike any thing I am familiar with. From a dancer's point of view, this is easy to learn and fun to do. From a caller's point of view, this is easy to teach and is beautiful to watch. (If you have never had the chance to watch a floor of good square dancers from the caller's point of view, you have missed a real treat. Square Dancing is geometric in its design and seeing all of the dancers go through the figures all in time to the music is like looking through a kaleidoscope.) Believe it or not, lines forward and back is one of the most impressive figures when all the dancers do it in unison.

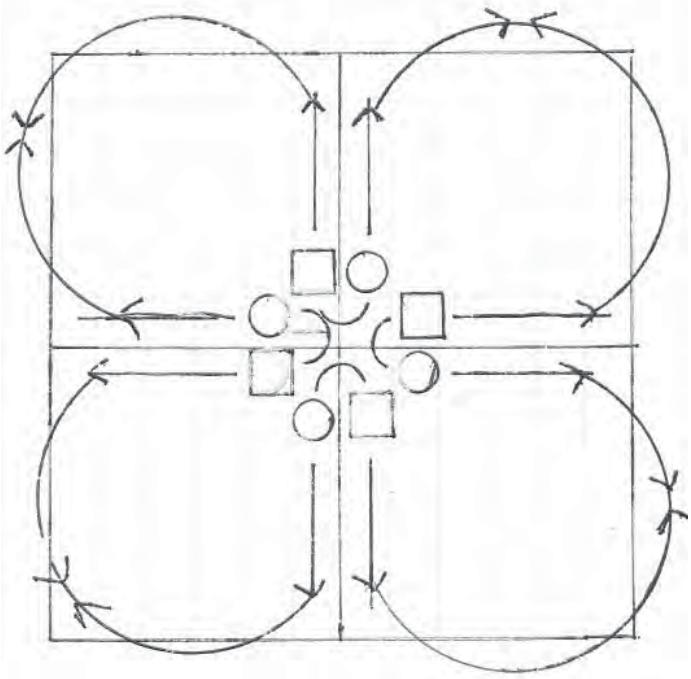
Here we go: Grand Blossom. It starts in a standard squared up set. (See Grand Blossom - figure 1).

All dancers go forward four short steps toward the center of the square while holding hands with corner and partner. Then, drop hands with the corner to California Twirl the partner in four steps. Everyone is now facing out, with the men facing to where the ladies started. All take four short steps out. Here is the styling: as the dancers go toward the center, they raise all sixteen hands up over their heads, as if a flower were blossoming. Hands are still joined and up high, so the California Twirl is easy to do. Bring the hands down as you go back out.



Grand Blossom - Figure 1

Each dancer is now in his/her partner's place and is facing out. In four steps, everyone does a Cloverleaf – men will go to their left and ladies to their right. For example the #2 lady will go to the #1 man's position, and the #1 man will go to the #2 lady's position. Everyone will have a new partner: couples 1 & 3 should be together at the side, and 2 & 4 should be together at the head. *A Note: with all due respect for Callerlab rules, do not try to pass right shoulders on the Cloverleaf – it works much better if the ladies have the inside track.* (See Grand Blossom - figure 2)



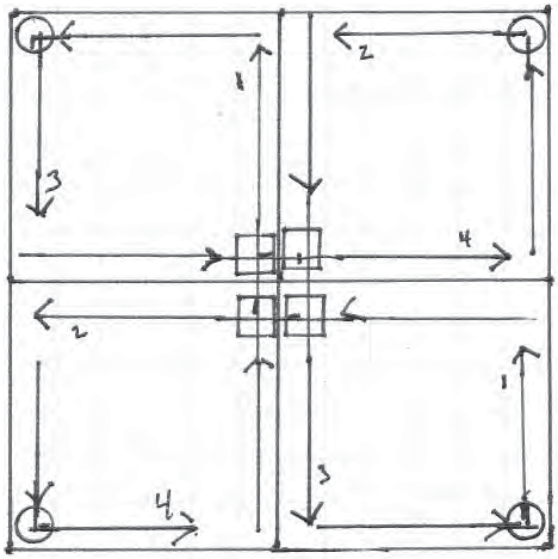
Grand Blossom - Figure 2

Do it all again: into the middle while raising hands; California Twirl; walk out; Cloverleaf. Everyone should have original partner back and be half way from home.

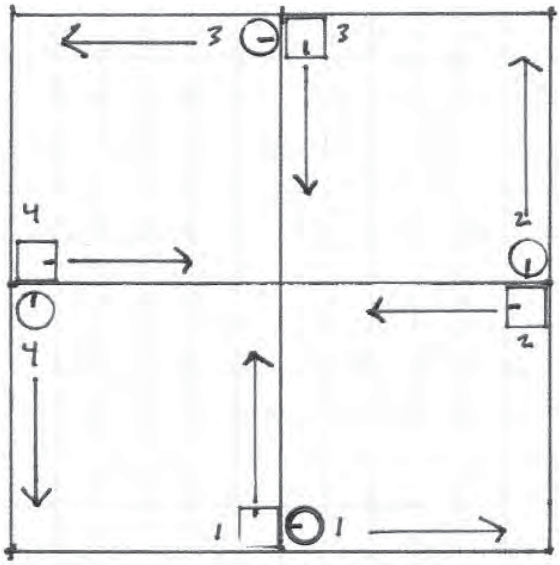
Do it two more times and everyone is home. It is a 64 count figure. Easy to learn, fun to dance. The Caller has a minor problem: he/she needs to use a piece of music that is fun to listen to – or he/she must learn all the words to a song, not just the chorus. Personally, I like to use "I'm Looking Over a Four Leaf Clover," with Jerry Helt on the flip side. *Another note, I learned this from the marvelous Dick Leger. Dick was one of the finest callers of all time, and had an infinite number of sequences that danced beautifully to the music.*

Now here is a variation of Grand Square which I stole from the remarkable Stew Shacklette who, unfortunately, has had to retire from calling. Stew called it Grand Tour. It is another one that can be caught very easily, but then the dancers need to stay awake or they will go the wrong way.

It starts with a standard squared set, and the first call is Ladies Face Your Partner. The ladies turn ¼ to face their partner's right shoulder. (See Grand Tour - figure 1.) The men are the squares and the ladies are the circles – in each figure there is a small line indicating which direction the dancer is facing. There is also an arrow showing what direction the dancers will go.

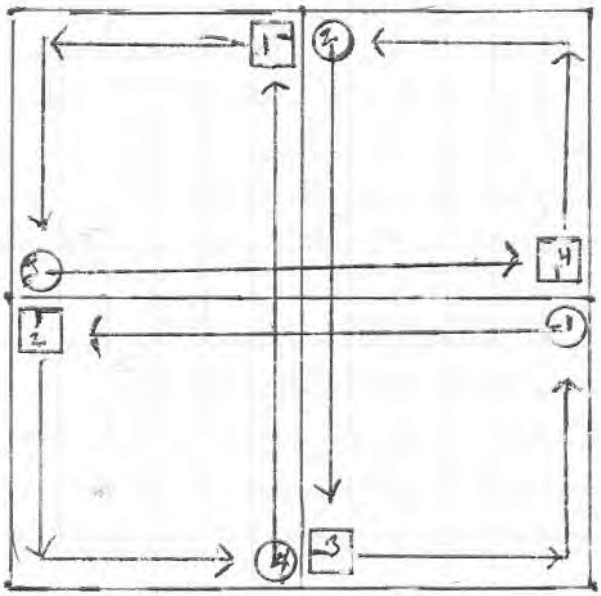


Grand Tour - Figure 2



Grand Tour - Figure 3

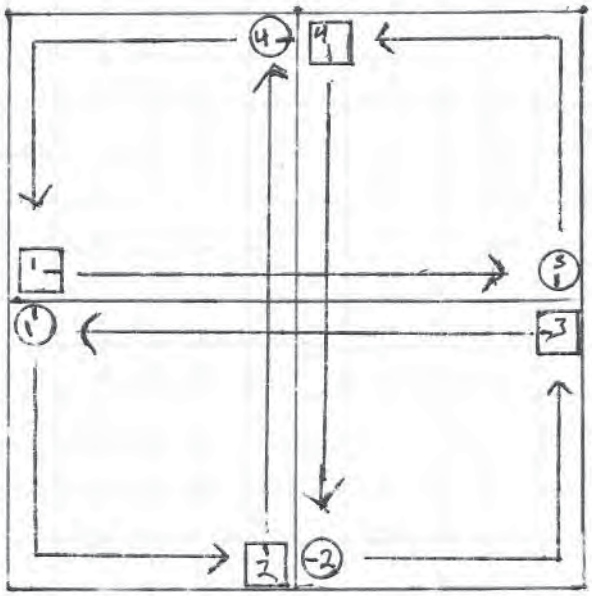
On the command "Grand Tour," the men move forward, while the ladies back up. At the end of four steps, the men are half way across the square and the ladies have backed out to a corner of the square and turned ¼ to face the next position. (Grand Tour - figure 2.) In the next four steps then men finish crossing the square (to their opposite lady's position) and turn ¼ to face 'in'; that is, the men turn to face a lady's shoulder and are ready to back out to a corner of the square. In those same four steps, the ladies go forward to their corner's position and face 'in.' (See Grand Tour - figure 3)



Grand Tour - Figure 3

Important Note: From any place in a square, it is always possible to turn ¼ to face 'in' In a squared set, 'in' is the middle of the square and it is between partners. An example is in Grand Square: every time the dancers turn, it is a ¼ turn to face 'in' In Square Thru, each turn is ¼ to face 'in.'

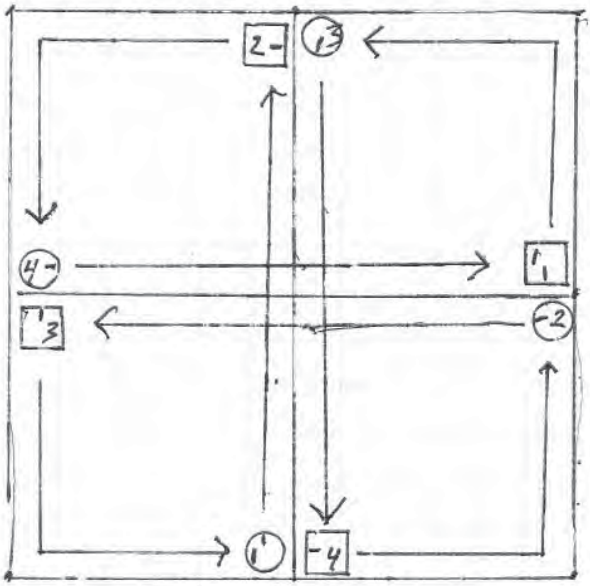
The men are now in the "ladies' position" ready to back up as in Grand Square. The ladies are in the "men's position" and ready to move eight steps to completely cross the square. (See Grand Tour – figure 4)



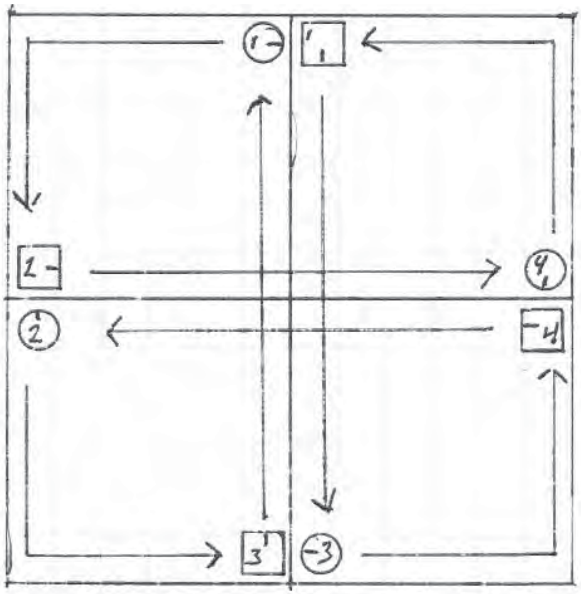
Grand Tour - Figure 4

So here are the three simple rules:
1) everything is done in eight beat segments;
2) if a dancer is facing across the set, cross the set;
3) if a dancer is facing someone's shoulder back up, turn, go forward and turn *a la* Grand Square. At the end of 64 beats, everyone will have been in every position in the square and eventually back home. (Look at Grand Tour – Figures 5 & 6 to see how the pattern continues.)

Ain't It Grand what can be done by mixing a couple of basics with some imagination. And a tip of the hat to two *grand* masters, Dick Leger and Stew Shacklette.



Grand Tour - Figure 5



Grand Tour - Figure 6

Baldwin Apple Squares

Sunday - March 10 ~ Shamrock Shuffle

Kevin Bersing & Harriet Clarke

PLUS with Rounds - 2 to 4:30 ~ **A-1** at 4:30

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Jay Silva with Phil Gatchell or Marilyn Rivenburg

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Info: Dan 781-438-2363 ~ Banner: Karen 781-729-6202
www.baldwinapplesquares.freeservers.com

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Sun 10 N. E. Convention Kick-Off Dance, Westerly RI
Sat 17 Bradford Country Squares, Bradford NH

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at Calvary Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, March 2 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PLUS

Caller: Norm Poisson **Cuer: Marilyn Rivenburg**

Wednesday Square Dance Workshops at 7:00
MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45
Peter & Anne Schwind ~ Presidents & Acting Banner Chairs ~ 978-475-8216

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Sutton High School, 383 Boston Rd., Sutton, MA

Saturday, March 9 ~ 8 to 10:30pm ~ MS

LORI MORIN **PAT ANTHONY**

BANNER Info: 508-835-4560 Please call if you need more info.

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800 Highland Avenue
Needham MA

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8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

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Mainstream & Plus
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Caller: Steve Park
Cuer: Harriett Clarke
Carter Church, Needham

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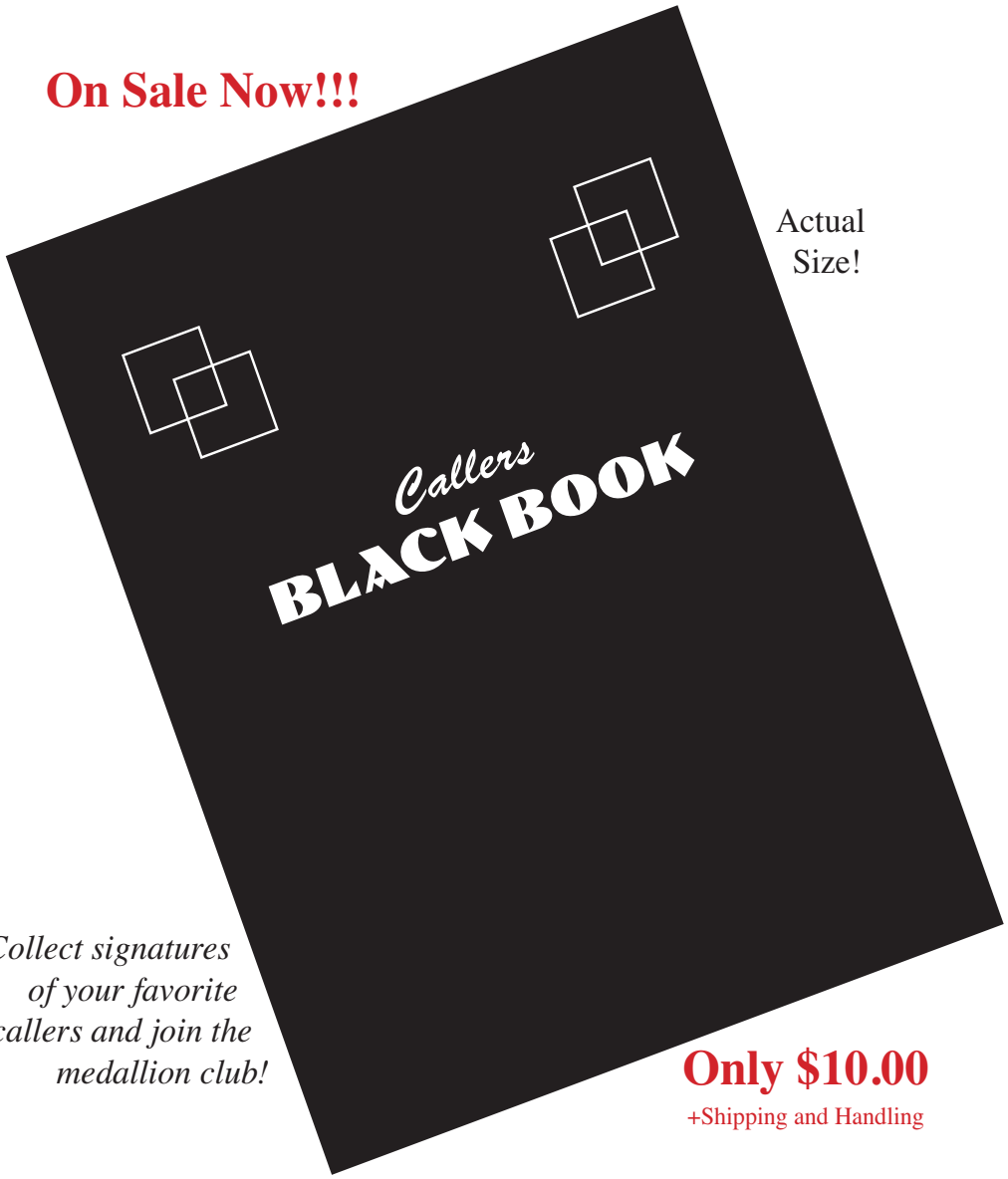

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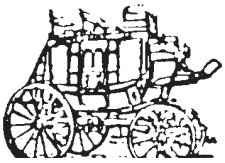

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Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

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bradfordcountrysquaresnh@yahoo.com
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Caller: ***Don Bachelder*** ~ Cuer: ***Bernadette Porter***

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SAGE Square & Round Dance Club

Sunday, **March 10** ~ 2:00 to 4:30 pm with Early Rounds at 1:30

Mainstream

Caller: **Jim Mayo** - Cuer: **Carol Arsenault**

Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

sageswingers@squaredanceme.us http://sage.squaredanceme.us

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sat	2	Concord Coach Squares	Concord NH	Maurice / Porter	MS
		Hayloft Steppers	Sturbridge MA	Park / Maguire	ERD, MS & PL
		Riverside Squares	Danvers MA	Poisson / Rivenburg	EA-1, PL
Sun	3	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	6	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	9	Sutton Country Squares	Sutton MA	Morin / Anthony	MS
Sun	10	Baldwin Apple Squares	Woburn MA	Bersing / Clarke	PL
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Sage S&RDC	Brunswick ME	Mayo / Arsenault	ERD, MS
Wed	13	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	15	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	16	Fairs 'n Squares	Framingham MA	Bachelder / Clarke	MS & PL
		Heel & Toe	Manchester NH	Maurice / Gatchell	MS w/PL
Sun	17	Bradford Country Squares	Bradford NH	Bachelder / Maguire	ERD, MS & PL
		Hayloft Steppers	Sturbridge MA	Bersing	A-1/A-2
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	20	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	22	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	23	Tri-Club @ Great Plain Squares	Needham MA	Park / Clarke	MS & PL
		Hayloft Steppers	Sturbridge MA	McCue / Yakimowski	ERD, MS & PL
Sun	24	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	27	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	29	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat	30	Hayloft Steppers	Sturbridge MA	Schell / Jervis	ERD, MS & PL
		Winnipesaukee Squares	Laconia NH	Pinkham	CLASS
		Wolf Rockers	Mason NH	Bachelder / Porter	MS & PL

Workshops

Friday				
15-22-29	S & BA Brown (10 AM)	Portland ME	PH 3 Single Swing Class	RO
	Browns (Shaker Valley)	Alfred ME	PL, PH 2 Beginner Waltz Class	SQ & RO
Sunday				
3-10-17-24	Nubble Lighthouse Keepers	Wells ME	CLASS	SQ
Tuesday				
5-12-19-26	B & R Maguire	Sturbridge MA	PH 4 Waltz & Foxtrott, All rhythms P4 & 5	RO
Wednesday				
6-13-20-27	Great Plain Squares	Needham MA	Class	SQ
	Riverside Squares	Danvers MA	MS Class, PL	SQ
6-20	Baldwin Apple Squares	Woburn MA	PL, A-1 & Rounds	SQ & RO
Thursday				
7-14-21-28	Twin-City Spinners	Lewiston ME	CL, MS, PL	SQ
14-21-28	S & BA Brown	Portland ME	Dance & PH 3 & 4 workshop	SQ & RO

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April 2013

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Comment

Jim Mayo

I called a dance last night. In it I used one of my all time favorite singing calls. The song is also one of the music world's all time favorites, "Somewhere Over the Rainbow." The Chapparell record came out a couple of decades ago and Jerry Haag's figure was both smooth and interesting. Unfortunately it used an action that is not in regular use in today's dancing. This means that not many dancers have the thrill of dancing that figure smoothly.

It's unfortunate that our choreography has seemingly become less varied and interesting even as our vocabulary of calls and our devotion to challenge and our commitment to using all positions has seemed to increase. In the earliest days when we were inventing new calls at the rate of 30 or more each month we were using the standard calls in many more ways. In the 1960's any class graduate had danced Square Thru both right handed and left handed and usually with four men or four women in the square. Today that's rare even for regular experienced dancers. In those days a standard use of Wheel and Deal was the sequence of Wheel and Deal, Double Pass Thru, Centers In, Cast Off ¾ done three times to return to the same starting setup. Today that will wipe out a large share of most floors.

The problem with Jerry Haag's figure is that it asks women to Run from the end of an Ocean Wave formation into the center and then Circulate. That Ends Run action is almost never called in today's choreography. Runs are nearly always done from the center of a wave to the end. The ends-to-center action is not more difficult and it follows the definition exactly. When I do the singing call now, I always walk the floor through that action and point out that it is unusual. Still, it is rare to have a whole floor succeed even after four times through.

To our readers:

There is no Square Dance Music Review or Reviewing Round Dances this month due to various reasons.

The future of Square Dance Music Review will hinge on the decision to be made by Palmino Records. With the sudden death of Tom Dillander, some items are in flux. We should know more before next month's issue.

Reviewing Round Dances is being held this month as Phil is having problems with obtaining new round dances. It will return in the May issue.

Thank you for your understanding and patience.

Ed & Pat

Ed Foote

WHAT DOES GRADUATION MEAN - PART 2 of 3

Last time we noted that a small percentage of people are not able to learn to square dance, but they become graduated dancers anyway, because clubs are desperate for bodies and some people consider it socially unacceptable not to graduate every person who takes lessons. How do clubs justify this behavior?

CLUB MINDSET. The biggest club rationalization is: "No one minds helping people." Therefore, clubs graduate people who cannot dance, because it is felt that club members will pull these people thru for the next year or more, and that these members will have great joy in doing so. Is this true? Not necessarily.

I have had experienced dancers say to me: "We are tired of pulling thru new graduates who don't know the calls. We've done it for years, we've paid our dues, and now we just want to dance. If we are expected to keep pulling people thru every year, there is a good chance we will just stop dancing."

So, in their desperation to bring in more people, clubs risk losing experienced dancers. But because it is socially unacceptable to complain about helping new dancers, people who are going to drop out will not tell anyone - they will just cut back on how many times they attend until eventually they do not attend at all. In other words, these people just gradually ease themselves out of dancing because they are frustrated, and the club will have no idea why they stopped attending.

One club president actually told me last spring: "If you see new graduates break down, stop the dance and square everyone back up." The president actually wanted me to sacrifice the squares that were successful in mid-stream, without letting them achieve the success of a Left Allemande.

Another reason that clubs graduate everyone is that they think the class teacher will be offended if anyone in the class is not graduated, no matter how poor a dancer that person may be. The club believes the class teacher will take it as a personal affront to their teaching ability if anyone is denied graduation. Obviously this hurts the club. The solution is for the club and class teacher to discuss beforehand the fact that not everyone may have the ability to graduate, that if someone graduates who cannot dance it will hurt the club and that if someone is not graduated it is not a reflection on the abilities of the teacher.

This article will continue next time, when we look at the mindset of people in beginners class and what clubs can do to improve the graduation situation.

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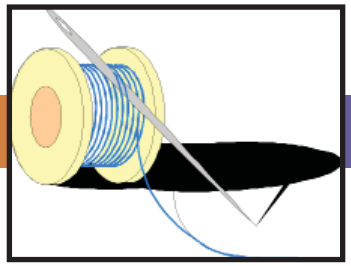

Karen Reichardt
WWW.SQUAREDANCESEWING.COM
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Get it Straight

Have you every had a pair of jeans with one leg that kept twisting? No matter how many times you pulled it straight, it would not hang right. That leg was not cut on the true grain of the fabric. If the pattern is not positioned on the grain, the fabric will twist in the finished garment. Fabric has two grain lines. The *warp*, running the length of the fabric and the *weft*, running across the fabric. These grain lines are at right angles, 90 degrees, to each other. *Bias* is any line that is not on the grain line. A 45 degree angle to the grain lines is the *true bias*.

Wash and dry all fabrics before starting to work with them. This is crucial. Some fabrics will shrink three inches to the yard. The warp (length) will shrink more than the weft (width) because the warp was pulled tighter in the weaving process. If the garment shrinks this much after construction all of the careful fitting and sewing will be wasted.

Selvedge edges will shrink more than the body of the fabric. They should not be used in a garment, because they will continue to shrink with each wash and distort the edge. These edges are what the machines hold on to in the weaving, dying and printing process. They are woven differently and often with different threads than the rest of the fabric. To determine which side of the fabric is the "right" side look for little bumps in the selvedge. The bumps point up on the "right" side. Either side of the fabric can be used, your preference, just use the same side throughout the garment. One way to mark each pattern piece is to stick a small piece of blue painter's tape to the "wrong" side.

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Before laying the pattern on the fabric, make sure the threads of the fabric are at a perfect 90 degree angle. To find the straight of grain for the cross wise weft, make a small cut through the selvage near one end. Pick one thread and pull it, then cut along the line of the pull. Many woven fabrics will tear along the cross grain line. Be aware, that in tearing, the edge of the fabric can be stretched out of shape. Fold the fabric and lay it on the cutting table keeping the corners together, the edges straight and at right angles. Some times it is necessary to pin along the selvedge to keep the fabric lined up. Blue painter's tape is handy to hold the fabric in place on the table. It does not leave any residue on the fabric or the table.

Another way to keep the edges of slippery fabric lined up is to pin them to a large piece of paper. The end rolls of news paper are perfect for this. Wide wrapping paper also works well. Lay the paper on the table and pin the selvedge edge to the edge of the paper. Smooth the fabric and pin the other edges. Position the pattern pieces on the fabric and pin through all of the layers. When cutting, with either a rotary blade or scissors, cut through all layers. This will not dull your scissors because today's paper is a better grade than the old type that was course and had bits of wood and sand in it. Leave everything pinned together until you are ready to sew. The paper sandwich will keep the fabric from stretching.

The straight of grain lines on the pattern pieces must be positioned on the lengthwise grain of the fabric. Measure - measure - measure. Just eye balling the straight of grain lines is not good enough. Measure from the straight of grain line to the selvedge edge or the fold. Even a few degrees off grain can cause a twist in the finished garment.

When ever possible use the 'with nap' layout. The top ends of each pattern piece will be pointing in the same direction. Due to the way that the fabric goes through the rollers in the printing and dying processes, there are very subtle changes in all fabrics whether they have a nap or not. Position all pattern pieces before cutting anything. Look at the layout in the instructions. The fabric may need to be refolded to accommodate all the pieces.

Making sure that each patten piece is very accurately on the straight of grain, is one of the things that will take your sewing up to the next level. Careful placement prior to cutting will take more time, but the rewards will be worth every second.

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ROUNDALAB ROQ – 2nd Quarter 2013

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)

PHASE 2: *Beverly & Robert MacKay, Chaircouple*

ROQ: Lucky Devil (TS), Charlie Brown & Linda Cooley
Decca 9-21020 "Lucky Devil" Carl Dobkins Jr. or CD: Cruisin' with Carl - trk 8

1st RU: Half A Heart (TS), Kathy & Tom Nickel, MCA Records MCAS7-54065 / Marty Stuart

2nd RU: Red, Red Robin (TS), Gert-Jan & Susie Rotscheid
"When The Red, Red Robin Comes Bob, Bob, Bobbin' Along"
Dean Martin, Amazon Download

PHASE 3: *TJ & Bruce Chadd, Chaircouple*

ROQ: Memory (RB), Nariaki & Hideko Aoyama, STAR 253 (Ross Mitchell)

(TIE) Come By The Hills (WZ), Milo Molitoris & Cinda Firstenburg
"Buachaill O' N Eirne" by Phil Coulter
CD: Classic Tranquility - trk 6 or download

1st RU: Wonderful (WZ), Jerry Buckmaster & Zodie Reigel, Hi Hat 896 (Joe Leahy)

2nd RU: Lookin' For Love (TS), Ron & Jan Betzelberger
Columbia 4-33104 (Ray Conniff Singers)

PHASE 4: *Karen Fisher, Chairperson*

ROQ: Cheek to Cheek (FT), TJ & Bruce Chadd
CD: Dance Coach Standard Dance, Doris Day or download

1st RU: That's Life (WC), Christine & Theron Hixson, Helmut Lotti
CD: Time to Swing - trk 2 or
will fit Frank Sinatra version download from Amazon or iTunes

2nd RU: I Do, I Do, I Do, I Do, I Do (FT), Larry & Susan Sperry
ABBA CD: The Definitive Collection - trk 8

PHASE 5: *Debby & Tim Vogt, Chaircouple*

ROQ: I Am Just A Girl (FT), Curt & Tammy Worlock
ABBA CD: Ring Ring - trk 11

1st RU: How Lucky Can One Guy Be? (JV), Randy & Marie Preskitt
"Indigo Swing" CD: All Aboard! - trk 3, Amazon.com

2nd RU: Snap Your Fingers (WC), Karen & Ed Gloodt. CD: Joe Henderson, R&B Classics

PHASE 6: *Dave Goss & Ulla Figwer, Chaircouple*

ROQ: Poema (TG), Ron & Mary Noble, Basi Musicali
CD: I classici del liscio, Vol 3 (Karaoke)

1st RU: Conquest Of Heaven (WZ), George & Pamela Hurd
Prandi Sound CD: Only Ballroom 1, trk 6, Artist: Alessandro Olivato

2nd RU: Wonderful World Of The Young (WZ), Charlie Brown & Linda Cooley
CD: Casa Musica 6 [Best of Ballroom Music 2], Artist: Andy Williams

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

This is the April issue but we had to share the top picture with you. Shown above are forty folks present at our class Christmas party. Houdini had a great time too. He is the four legged dancer in the front row. We are very pleased with our classes this year. It is great to see the enthusiasm and excitement as new dancers learn about the fun, fitness and friendship of square dancing. Some of our fall class members are now attending our banner raids/retrievals and home dances.

On February 2, Calvary Hall was energized with Steve Park (below left) calling and Scott

Cohen cueing (above right). We had a fantastic time with folks from Single Squares, Baldwin Apples and Silva Swingers (above).

On April 6, we continue our regular season with a Plus dance with early A-1 tips. Bob Butler will call and Harriett Clarke will cue. See our ad on page 11 or visit our web site, www.Riversidesquares.org for information.

We have a great summer program planned with three dances on June 22, July 19 and August 16. More information later.

Hope to see you all at the 55th New England Square and Round Dance Convention in Hartford. The dates are April 25 for Trail-In dance, April 26-27 for the Convention and April 28 for the Trail-Out Dance.

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

LUCKY DEVIL

COMPOSERS: Charlie Brown & Linda Cooley
9294 State Route 44
Mantua OH
rdcuer@gmail.com

MUSIC: "Lucky Devil" by Carl Dobkins Jr.
download from i-Tunes or Amazon

FOOTWORK: Opposite unless noted
PHASE: 2+1 (Rock the Boat)
SEQUENCE: INTRO, A, A, B, A, B, A, END
RHYTHM: Two Step

INTRO

1 - 4 OP FCG WLL WAIT 2;; APT, -, PT, -; TOG SCP, -, TCH, -;

A

1 - 6 2 FWD TWO STEPS;; BOX to BFLY;; SD, CL & HOLD; SD, CL & HOLD;

7 - 10 VINE 8;; SD, CL TWICE; slow SD THRU to SCP (2nd & 4th time to BFLY);

B

1 - 6 FC - FC; BK - BK; BASKETBLL TRN to OP;; CIRCLE AWAY 2 TWO STEPS;;

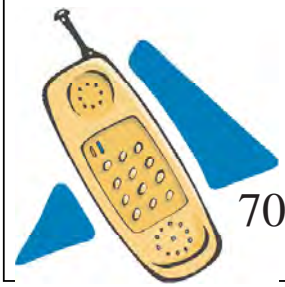
7 - 10 STRUT TOG 4 to SCP;; SLOW ROCK THE BOAT TWICE;;

ENDING

1 - 4 DOUBLE HITCH;; TWIRL 2; APT & PT;

full cue-sheet available on
mixed-up.com/round/all-over/search2.html?q=LUCKY+DEVIL
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343

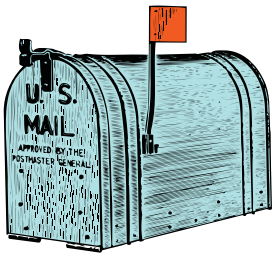
How To Contact NESDM



nesdm@squaredance.ws

706-413-0146

NESDM
782 Jays Way
Ringgold GA 30736



GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
Needham MA

Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

Great Plain Squares - the place to dance in 2013

Come dance with us every Wednesday. Dance some plus then dance some fast-track.

Our Caller and Cuers:
Bob Butler
Phil Gatchell, Scott Cohen

Tulip Twirl
Mainstream & Plus
March 23
Caller: Steve Park
Cuer: Harriett Clarke
Carter Church, Needham

Check www.GreatPlainSquares.org for details

Fairs 'n Squares

April 13 - Saturday ~ 8-10:30 pm ~ MS & PL

Jerry Maurice - *Calling* & **Lee Fremault** - *Cuing*

Scott Hall, First Parish Church, 24 Vernon St, Framingham MA
Info: (978) 443-9636 **www.fairsnsquares.com**

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Every Tuesday at the Hayloft Barn, Sturbridge, MA
7:00 – 8:30 pm, Phase 4 Waltz & Foxtrot
8:30 –10:00 pm, All Rhythms - Phase 4 & 5

Sat 6 Hayloft Steppers, Sturbridge MA
Fri 19 Single Squares, Burlington MA
26 - 28 New England Convention, Hartford CT

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

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Square Dancing in April ~ Saturdays

Early Rounds 7:30 pm ~ 8 - 10:30 ~ Alternating MS & PL

6 GENE KING & BIRGIT MAGUIRE

Sunday A-1 / A-2 Dance ~ 2 - 4:30 pm - no rounds

21 JAY SILVA

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

SUTTON COUNTRY SQUARES

Sutton High School, 383 Boston Rd., Sutton, MA

Saturday, April 13 ~ 8 to 10:30pm ~ MS&PL

49th ANNIVERSARY DANCE

MATT McGOVERN ⧉ **KATHY REARDON** ⊘

BANNER Info: 508-835-4560 Please call if you need more info.

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at Calvary Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, April 6 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PLUS

Caller: Bob Butler Cuer: Harriett Clarke

Wednesday Square Dance Workshops at 7:00

MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45

Peter & Anne Schwind ~ Presidents & Acting Banner Chairs ~ 978-475-8216

SQUARE RIGGERS

PO Box 434
Natick MA 01760

SQUARE DANCE CLUB, INC. *Founded 1965*

Friday, April 12 ~ *Spring Fling ~ MS/PL*

RALPH PEACOCK ⧉ **PHIL GATCHELL** ⊘

Dance held at the First Parish Church of Westwood United Church
340 Clapboardtree Street in Westwood, MA.

Tuesday Nights

DANCE / WORKSHOP ~ 7:00 - 10:00

Natick First Baptist Church - 13 Common Street, Natick Square

CLUB: 781-235-8473 www.squareriggers.freeservers.com

Baldwin Apple Squares

Saturday - April 13 ~ Black & White Dance

Bob Butler & Phil Gatchell

Early A-1 *~ 7:30 to 8 PM* ~ **PLUS with Rounds (2+2)** - 8 to 10:30 ~ **A-1 Tip** at 10:30

OPEN WORKSHOP with **PLUS & A-1** and **Rounds**
Wednesdays ~ April 3 & 17 (Annual Meeting)
Jay Silva with Phil Gatchell or Marilyn Rivenburg

All events at Veteran's Memorial Senior Center - 144 School St, Woburn MA
Info: Dan 781-438-2363 ~ Banner: Karen 781-729-6202
www.baldwinapplesquares.freeservers.com

New Hampshire

Happy Time Squares

Swingin' Sock Hop!

Saturday April 13, 2013

Early Rounds 7:30 * MS/PL 8-10:30 * Door Prizes * $50/50$ * Refreshments

Caller
Don Bachelder

Don't Worry
Be Happy

Cuer
Bernie Porter

Info@HappyTimeSquares.org * 603.509.2639

Workshops Every Wednesday 7-9:30pm

Community Center, 150 Wakefield St, Rochester, NH 03867

$6.00 per person
Under 16: $3.00
Under 12: free

BRADFORD COUNTRY SQUARES

April 20 - Saturday

Kearsarge Regional Elementary School, Old Warner Rd, Bradford NH

"Ponchos & Bumbershoots"

7:00 - 7:30 Early Rounds ~ 7:30 - 10:00 MS

Rich & Lynn Sbardella **Phil Gatchell**

Questions? Warren Sherburne - 603-863-6394 or Dawn Baker - 603-456-3837 ~ Co-Presidents
Brent & Reggie Scudder - 603-763-0187 ~ Banners/Contracts
bradfordcountrysquaresnh@yahoo.com
www.bradfordcountrysquares.freeservers.com

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Spring Camporee

MontShire Campin' Squares ~ Chapter 181 of NSDCA

May 31, June 1 & 2

Danforth Bay Resort, Freedom NH

Ralph Peacock, Caller & Sandy Burke, Cuer

Early Rounds, Squares and Rounds ` MS & PL with announced A1 ~ Workshops on Saturday

Contact: Bill & Kathy Parry 603-867-4871 william.parry@comcast.net

CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing
7:30-10:00 pm
$6.00 P/P

Saturday, April 6 - *Class*

Don Bachelder **Phil Gatchell**

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State Office Park South, 99 Pleasant St, Concord NH
Celebrating 48 Years of Square Dancing and Friendship

Heel & Toe Square Dance Club

Manchester, NH

SATURDAY, APRIL 20

KIP MOULTON CALLING
LINDA MOULTON CUING

7:30 - 10:00 PM MS W/PL TIPS
www.heelandtoesdc.freeservers.com

Bishop O'Neil Youth Center
30 South Elm St., Manchester, NH
Info: *Keith & Joyce Kroeber 603-497-3483*
Banner: *Erich & Linda Nitzsche (978) 578-1352*

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Friday (10 am) ~ 5-12-19 ~ "Let's Dance" - Ph III Single Swing Class - Portland
Friday ~ 5-12-19 ~ Shaker Valley Squares - Phase II Beginner Waltz Class - Dance (With Rounds) and PLUS Class/Workshop - Alfred

116 Brydon Way - Westbrook, ME 04097 - (207) 797-2038
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Send your club news & photos to:

nesdm@squaredance.ws

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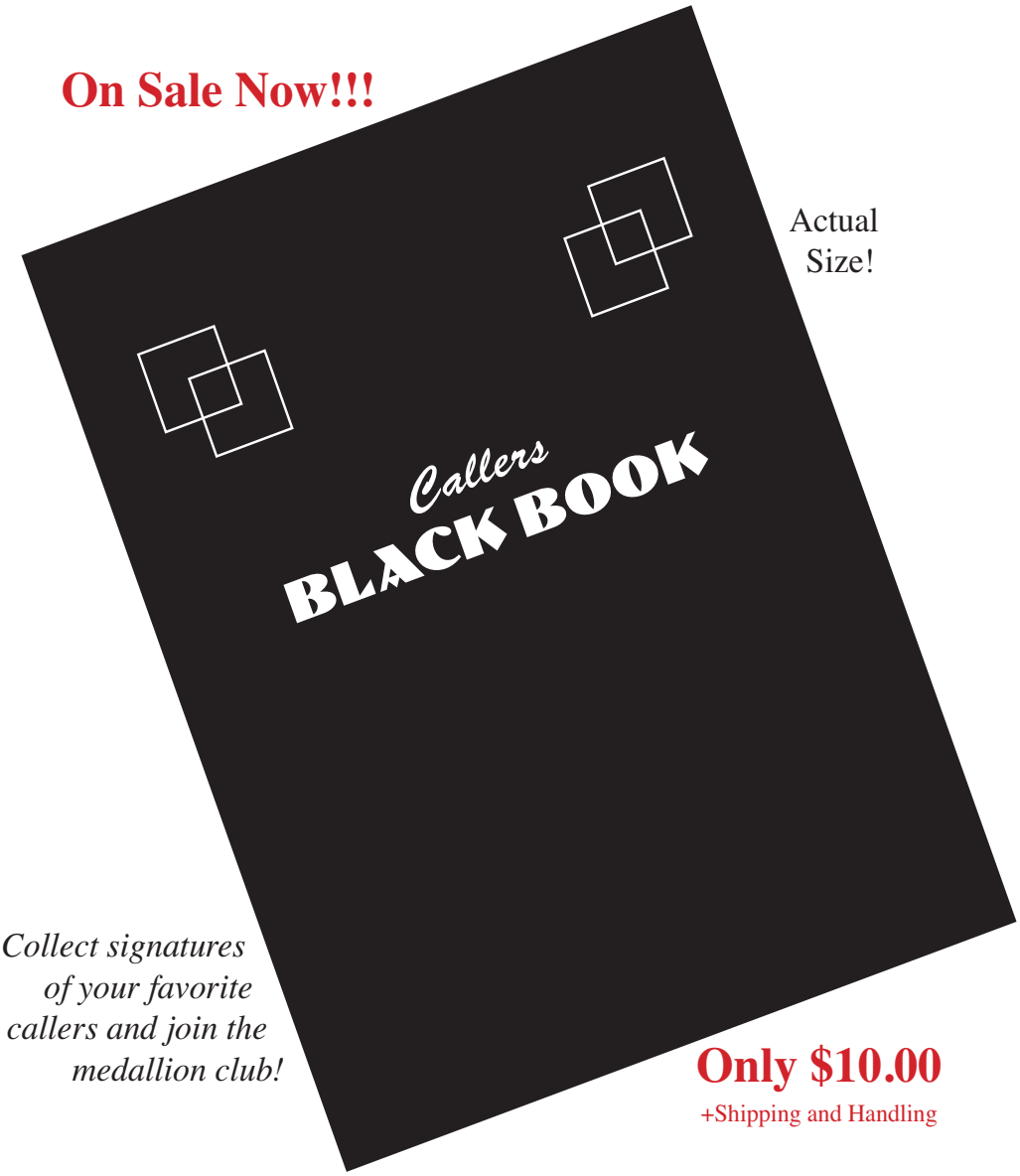

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Some people pay a compliment as if they expected a receipt.

Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

MARCH				
Sat 23	Great Plain Squares	Needham MA	Park / Clarke	MS & PL
APRIL				
Wed 3	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 5	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
Sat 6	Concord Coach Squares	Concord NH	Bachelder / Gatchell	CLASS
	Hayloft Steppers	Sturbridge MA	King / Maguire	ERD, MS & PL
	Riverside Squares	Danvers MA	Butler / Clarke	EA-1, PL
Sun 7	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 10	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 12	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
	Square Riggers	Westwood MA	Peacock / Gatchell	MS & PL
Sat 13	Baldwin Apple Squares	Woburn MA	Butler / Gatchell	EA-1, PL
	Fairs 'n Squares	Framingham MA	Maurice / Fremault	MS & PL
	Happy Time Squares	Rochester NH	Bachelder / Porter	ERD, MS & PL
	Sutton Country Squares	Sutton MA	McGovern / Reardon	MS & PL
Sun 14	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 17	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 19	Shaker Valley Squares	Alfred ME	S Brown / B A Brown	PL
	Single Squares	Burlington MA	/ Maguire	
Sat 20	Bradford Country Squares	Bradford NH	R & L Spardella / Gatchell	ERD, MS
	Heel & Toe	Manchester NH	K Moulton / L Moulton	MS & PL
Sun 21	Hayloft Steppers	Sturbridge MA	Silva	A-1/A-2
	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 24	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 26	NE Convention	Hartford CT	Many / Many	
Sat 27	NE Convention	Hartford CT	Many / Many	
Sun 28	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL

Workshops

Tuesday				
2-9-16-23-30	B & R Maguire	Sturbridge MA	P4 Waltz & Foxtrot, all rhythms P4 & 5	RO
	Square Riggers	Natick MA	Dance & Workshop	SQ
Wednesday				
3-10-17-24	Great Plain Squares	Needham MA	Class	SQ
	Happy Time Squares	Rochester NH		SQ
	Riverside Squares	Danvers MA	MS Class, PL	SQ
3-17	Baldwin Apple Squares	Woburn MA	PL, A-1 & Rounds	SQ & RO
Thursday				
4-11-18-25	Twin-City Spinners	Lewiston ME	MS, PL	SQ
4-11-18	S & BA Brown	Portland ME	Dance & PH 3 & 4 workshop	RO
Friday				
5-12-19	S & BA Brown (10 AM)	Portland ME	PH 3 single swing class	RO
	Browns (Shaker Valley)	Alfred ME	Class, PH 2 & 3	SQ & RO
Sunday				
7-14-21-28	Nubble Lighthouse Keepers	Wells ME	CLASS	SQ

The Northeast Square DANCER

May 2013

MEMORIAL DAY

The HAYLOFT STEPPERS

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Saturday** Square Dancing in **May

***Early Rounds 7:30 pm** ~ 8 - 10:30 ~ Alternating MS & PL*

4 RICK GITTLEMAN & MARGENE JERVIS - *Cinco de Mayo*

25 BOB BUTLER & BEVERLY MacKAY - *Let's Have Pie*

***Sunday A-1 / A-2** Dance ~ 2 - 4:30 pm - no rounds*

19 WILL LARSEN

Special Memorial Day Dance ~ Monday May 27

KEVIN BERSING & CHARLIE TRAPP / MARGENE JERVIS

Early Rounds @ 1:30 ~ 2:00 - 5:00 MS/PL W/1 A-1 Tip

$10/pp - $20 maximum per family

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

SAGE Square & Round Dance Club

Coming - Saturday, **June 8** - 7:00 Early Rounds ~ 7:30 - 10 Mainstream Dance

***National Caller:* Tony Oxendine ~ *Cuer:* Carol Arsenault**

Dancing at the
Brunswick Junior High School
65 Columbia Ave, Brunswick ME

Advance Tickets
$10/dancer
$12/dancer at the door

Contact: Brian Beckman
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http://sage.squaredanceme.us

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for **July/August 2013 is May 10**

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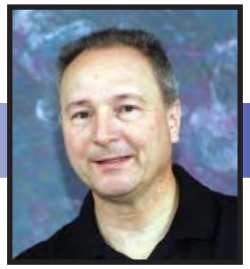
By LINE

Ken Ritucci



LET THEM DANCE

This is graduation time for many clubs in New England. It is an exciting time for our new dancers. I know some of them will be attending the New England Convention in Hartford in late April. It is critical that as callers and clubs, we do everything to nurture them along so they not only feel welcomed into the activity but that they gain the confidence to dance outside of their class environment.

Although there is never enough time to teach everything we would like to on the Mainstream Program, we need to try to understand that the new graduates really do need "a fighting chance" to have fun and cut their teeth with club dancing without shedding any blood.

Callers need to be especially patient and understanding of the few new graduates we get at this time of year. They should not expect to call their regular Mainstream or Plus dance as the newbie's need time to adjust to the different caller voices they will hear as they venture out.

Clubs need to put aside their desires for strong Mainstream or Plus and learn to live with a scaled back level within their own clubs as the new graduates settle in. This is not always easy to do, from both the caller's and the club's perspective.

Please, let's all make an effort to welcome the new dancers into our activity, we don't have as many as we used to and we need all of them if we are to survive and move forward.

Happy Dancing!

23RD ANNUAL TUMBLING LEAVES FESTIVAL

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Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

ANTS ON A LOG by Randall Lewis
Phase 2 + 1 (Fishtail) Two Step; available on CD by Randy Travis "FULL CIRCLE". This is different dance music; I have used it several times. You will need to adjust the speed to the level of the dancers on the floor. Twirl 2, walk 2, forward two steps, turning two steps, traveling box, face to face and back to back, basketball turn, forward lock forward, hitch, hitch and scissors, fishtail, pivot 2, box, twist vine 4, strolling vine and a lot more.

CHASIN' THAT NEON RAINBOW by Deam & Ethel Fisher
Phase 2 + 1 (Fishtail) Two Step; available on Arista AS 2095. This is another piece of country music dance that I use quite often; a little easier than ANTS ON A LOG. Forward two steps, progressive scissors, fishtail, turning two steps, face to face and back to back, basketball turn, cross walk 4, traveling box, open vine 4 and side-draw-close.

FIFTY YEAR AGO Vaughn and Jean Parrish
Phase 2 Waltz; available on Belco 330. If you can find this record it may need to be "cleaned up" on your computer; I clean all music I put on my computer. Waltz away and together, solo roll 3, thru-side-close, left turning box, balance left and right, twirl/vine, progressive twinkles, music slows down at the end to a twirl/vine and acknowledge.

SUMMER WINE by Jan and Bob Farnell
Phase 2 + 1 (Whaletail) Two Step; available on Collectibles 0332. This is nice Sinatra music. Progressive scissors; whaletail, walk, maneuver, pivot 2, turning two steps, full hitch, forward two steps, vine apart and together, lace across and back, slow walk 4, scissors/hitch, wheel 6 to sidecar then to banjo, quick vine 8and side two steps.

ACHY BREAKY III by Jim and Adele Chico
Phase 3 Two Step and Jive; available on Mercury 866522-7 and as a download. I use this music as a phase 2 two step and plan on using it this summer as we do a Jive workshop. Right turning triples, double rock, kick ball change, rock the boat, stomp apart, swivel together (Chicken Walks), chasse left and right, more triple and swivels, skate left and right, back away and together with a turn.

ALL OF YOU by Daphne and Don Pearson
Phase 3 + 2 (Switch and Traveling Cross Chasses), Slow Two Step; available from Casa Musica. Slow hip rocks, basic, side basic, lunge basic, switch, open vine 4, quick vine 4, traveling cross chasses, twisty basics, twirl vine 3, ending in cuddle position with a dip back and leg crawl.

ALWAYS TOGETHER by Ron and Georgine Woolcock
Phase 3 + 2 (Diamond Turn, Telemark Semi) Foxtrot; available on Reprise LP "The Door is Still Open to my Heart". The music on my copy is very low in the beginning so I have had to 'play' with it using my software. Whisk, telemark, hover fallaway, slip pivot, maneuver, right turns, box, twirl/vine, through chasse, forward-forward lock-forward, spin turn, box finish, left turns, impetus, diamond turn, progressive cross hovers and much more.

Any jackass can kick down a barn,
but it takes a good carpenter to build one.

DANCING QUEEN by Mike Seurer
Phase 3 + 1 (Alemana) Cha Cha; available on Atlantic Oldies Series OS 13203. Excellent music by ABBA, this is another dance I use often. Basic, new yorker, spot turn, cucarachas, alemana, lariat, peek-a-boo chase, shoulder to shoulder, face to face and back to back, sliding door, circle cha, twisty vine 8, chase and side close twice.

SOUTH OF SANTA FE RUMBA by Martha and Ed Koslosky
Phase 3 Rumba; available from Amazon. This is more good country music from Brooks & Dunn. Circle away and together, wheel 6, basic, new yorker, progressive walk, sidewalks, fence line, time steps, cucarachas, crab walks, side closes and side corte.

EL RICO TANGO by Eddie Palmquist and Sally Cochran
Phase 4 Tango; available on TOP 26009. Once again you will probably have to clean the music from the old record. Corte and recover, tango draw, walk 2, right and left turns, hook and swivel, step-tap, dip and recover, twist vine, roll across – both, corte and twist.

I DO, I DO, I DO, I DO, I DO by Larry and Susan Sperry
Phase 4 + 1 (Natural Fallaway Weave) Foxtrot; available from Amazon. More good music from Abba with a good flowing dance. Feather finish, reverse turn hover, riverboat shuffle feather, roll 3, whisk, wing, turn left and chasse, outside change, natural fallaway weave, 3 step, ½ natural turn, over spin turn, shadow diamond, closed impetus and double chasse to a chair.

MAGIC MOMENTS by JL and Linda Pelton
Phase 5 Foxtrot; available from iTunes. True Perry Como music and song. Through hover, feather, diamond turn, quick diamond 4, turn left and right chasse, back-back/lock-back, outside spin, feather finish, 3 step, ½ natural, open impetus, natural weave, hover telemark, in and out runs, reverse wave, check and weave, change of direction, reverse turn, through-side-behind and jete point.

ADALIDA by Gene and Linda Krueger
Phase 2 Two Step; available on MCAS7 55019and as a download from Amazon. The music is very catchy with a good beat and the dance has a lot in it. Forward two steps, broken box, turning two steps, hitch 6, lace across and back, twirl 2, progressive box, scissors to sidecar and banjo, circle away 2 two steps, strut together 4, side close twice, side and through.

HONEYMOON by Dorothy Sanders
Phase 2 + 1 (Hover) Waltz; available on Grenn 17173. I do not have this record so I can't comment on the music; Grenn music is suited for dancing. Left turning box, progressive box, step forward and point, step back and touch, forward waltz, left turns, hover, balance left and right, waltz away and together, spin maneuver, right turns, canter, box and reverse box, twirl/vine 3 and twinkle through.

ALL OF YOU by Daphne and Don Pearson
Phase 3 + 2 (Traveling Cross Chasse and Switch) Slow Two Step available from Casa Musica, there is a version on Amazon that may work. Hip rocks, basic, side basic, forward run 2, lunge basic, switch, slow open vine 4, quick vine 4, traveling cross chasse, twisty basics, end in cuddle with a leg crawl.

AMAFIDIA by Bob and Patsy Heath
Phase 3 + 1 (Alemana) Rumba; available on Star 131. Reverse underarm turn, spot turn, alemana, hand to hand, crabwalks, new yorker in 4, new yorker, open break, whip, interrupted chase with cucarachas, break back to open, sliding doors, time steps, aida line with arm sweeps.

Humor is a reminder that no matter how high the throne one sits on, one sits on one's bottom.

MAY EACH DAY III by Christine and Theron Hixon
Phase 3 WALTZ; available from Amazon. This is pretty music and is easy to dance to; dance flows nicely. Left turns, hover, waltz away, wrap, forward waltz, progressive twinkles, dip back and hold (ed. leg crawl opportunity) maneuver, spin turn, box finish, drift apart, twinkle through, lace across and back, back waltz, back draw touch and solo turn (roll) in 6.

SOUTH OF SANTA FE RUMBA by Martha and Ed Koslosky
Phase 3 Rumba; available from Amazon. The suggested speed is "+5%"; I would slow it down to be a more sensual dance – either way it is a pretty dance. Circle away and together, wheel 6, cucarachas, basic, new yorker, progressive walk 3, sidewalks, fence lines, time steps, crabwalk 9, side closes and side corte.

THESE LIPS DON'T KNOW by Jerry Carmen
Phase 3 + 2 (Alemana and Cross Body) Rumba; available from Amazon. This is good rumba music although Jerry wants you to increase the tempo by 15%; I prefer slow sensual rumbas. Basic, circle box, break back to open, progressive walk, circle away and together, tamara wheel, shoulder to shoulder, crabwalks, fence line, chase, underarm turn, cross body, new yorker, open break, underarm turn and time steps.

DANCIN LIKE LOVERS by Chuck and Shirley Hurst
Phase 4 + 1 (Hinge) Waltz; available on Star 178. After the introduction the dance has part A & part B, each with two endings; this make it and easy dance to do without a "teach". Hover, pick-up-side lock, left turns, whisk, wing, telemark - semi, in and out runs, balance, reverse twirl, twinkle, dip and hold, maneuver, impetus, waltz away and together, twirl/vine, weave, chair-recover-slip, diamond turn ¾ and hinge.

DANS TA CHAMBRE by Takao and Setsuka Ito
Phase 4 CHA; on the CD LATIN MIX available from Casa Musica. Circle away and together, wheel, time steps, knee swivel down and up, chasse roll, forward and back basic with shoulder shimmy, reverse underarm turn, ½ basic, fan, interrupted hockey stick with rocks and flicks, new yorker, aida, switch rock, lariat, fence line, crabwalks, vine 2 face to face and back to back, end with cross check – recover – close point.

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ROSES LOVE SUNSHINE by Annette and Frank Woodruff
Phase 4 Waltz; available from Amazon. Annette apparently like Nana Mouskouri's music as this is another one of her pieces of music she is using. Diamond turn ¾, box back, hover telemark, maneuver, spin turn, box finish, left turns, forward point, forward canter, in and out runs, side draw touch – both ways, canter, both roll across, twinkle, progressive cross hovers, weave, impetus and oversway.

TANGO PERHAPS by Irv and Betty Easterday
Phase 4 + 1 (Rock Turn) Tango; available STAR 523 CD. Woman cross point – twice, corte and recover, ½ reverse turn, back walk 2, back to open finish – checking, outside swivel, promenade sway, slow Viennese turns, rock turn, reverse turn with close finish, cross points twice, open telemark, pick-up side lock, open riverside to an outside swivel and ½ natural. (ed. No tango draws in this dance.)

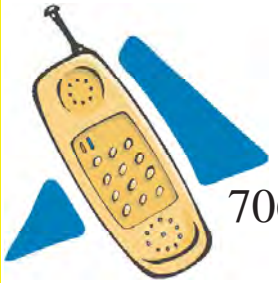
PINK PANTHER by Jim and Michele Gray
Phase 5 + 1 (Natural Twist Turn) Foxtrot; available from Amazon. I like the music and this dance – except for the deadly "double top spin". Passing open box, box finish, slow side break with a hook, unwind, feather, ½ reverse turn, back three step, back and forward hover, outside change, whiplash, closed impetus, over spin turn, feather finish, three step, double top spin, natural twist turn, open reverse turn, curved feather, back curved feather, open natural and much more to a right lunge.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com*.**

Do you have comments?
Send them to:

nesdm@squaredance.ws



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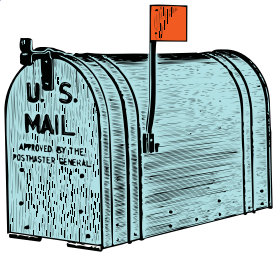

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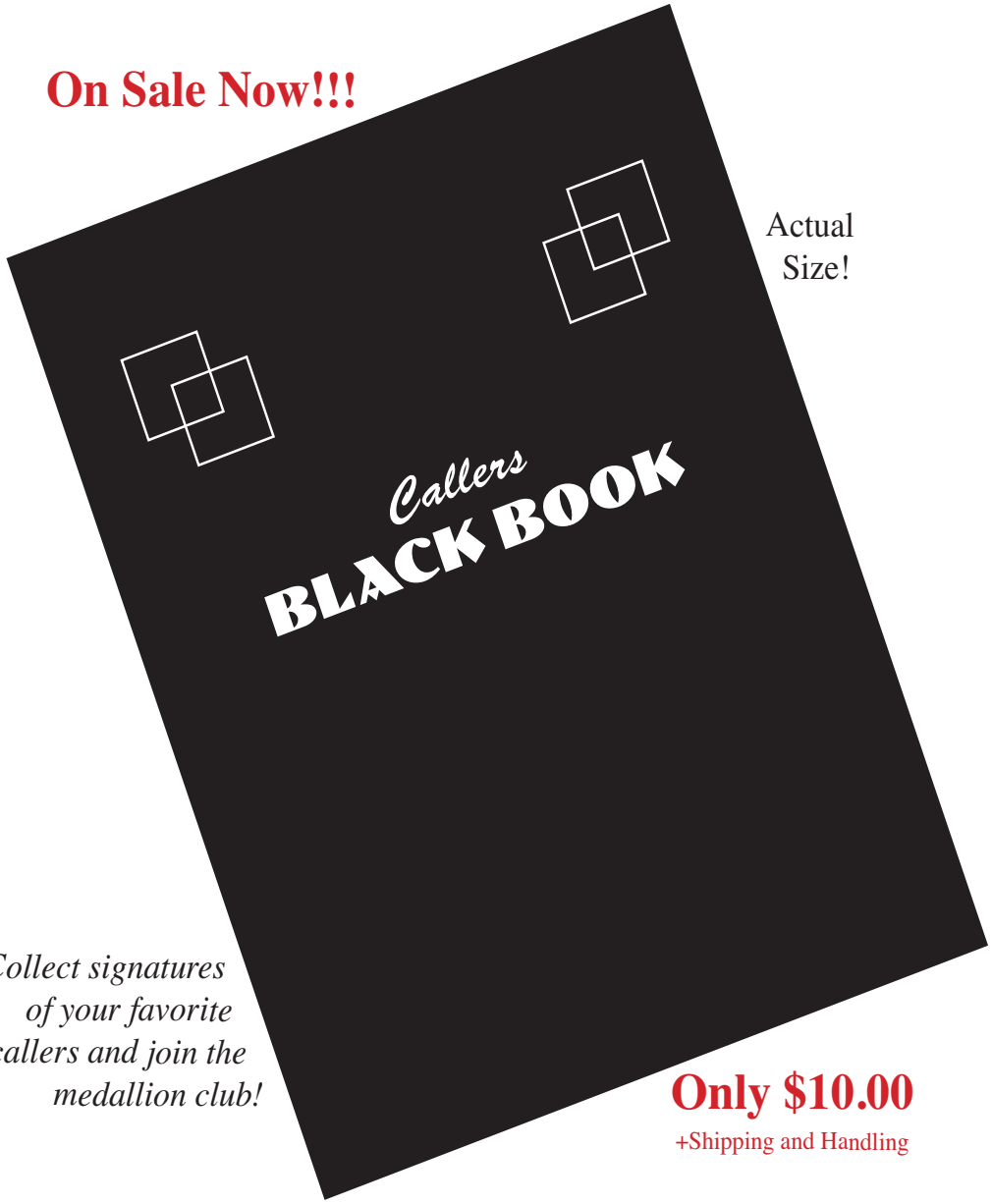

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Comment

Jim Mayo

At the CALLERLAB Convention in March a Special Recognition presentation was made to one of our New England callers by one of our New England callers. That's not that unusual. Many callers from this region have been recognized by CALLERLAB for outstanding contributions to the square dance activity. The thing that made this presentation unusual was that both the presenter and the recipient are most active in the Challenge Program. That part of modern square dancing didn't even exist until the late 1960's and then it took a decade more to establish the call vocabulary and identify it with a name.

During that decade both the recipient, Bill Ackerman, and the presenter, Clark Baker graduated from MIT where they danced with the Tech Squares Club. Clark had started teaching computers to write square dance choreography as an undergraduate project. As the dancing became more complicated it soon became clear that a computer that could check the dance routines as they were written to be sure that they worked correctly would be very helpful. One of the first of the programs (if not the first, I'm not absolutely sure) was invented by Bill Ackerman. It soon became very popular with Advanced and Challenge callers particularly since Bill made it available without charge.

Ever since, Bill has maintained that program through the addition of hundreds of calls to the dance programs and increasingly complicated ways of using them – and it continues to be free. Bill and Clark both still are part of the Tech Squares and both are still calling both for beginning dancers and for the Challenge dance community. Both are still members of the Tri State Callers Association here in New England. I was proud. If you see either of them please congratulate them.

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NORM POISSON

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Or contact Ken Ritucci at 413-734-0591 or e-mail KENRITUCCI@AOL.COM

SELECTED BY

BIRGIT MAGUIRE

YOU'RE MY BEST FRIEND

COMPOSERS: Bob Paull
1075 Via Grande
Cathedral City CA 92234
rpaull@dc.rr.com

MUSIC: "You're My Best Friend" by Don Williams
MCA 53578 or download
TIME: 2:45
SPEED: Adjust for comfort
FOOTWORK: Opposite unless noted
PHASE: 2+1 (fishtail)
SEQUENCE: INTRO, A, B, INTL, A, B, B, END
RHYTHM: Two Step

INTRO

1- 4 WAIT; WAIT; APART, -, PT, -; TOG, -, TCH SCP, -;

A

1- 8 TWO FWD TWO STEPS;; SLOW OPEN VINE 4;; BOX;; SCIS SCAR; SCIS BJO;
9 - 12 FWD LOCK FWD TWICE;; HITCH; HITCH/SCIS SCP;
13 - 16 TWO TURNING TWO STEPS;; SD, CLOSE TWICE; WALK, -, PICK UP, -;

B

1 - 6 TWO FWD TWO STEPS;; STRUT 4;; TWO PROG SCIS (checking);;
7 - 10 FISHTAIL; WLK, -, FACE, -; FACE TO FACE; BACK TO BACK;
11 - 16 BASKETBALL TURN;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4*;;
(*second time to a pick up)

INTERLUDE

1 - 2 SIDE, DRAW,, CLOSE TWICE;;

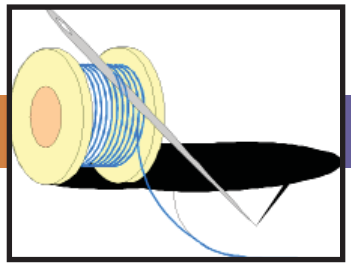
ENDING

1 - 4 SD, CL, SD, CL; APART POINT;

Full cue-sheet available at
www.mixed-up.com/round/all-over/search2.html?q=you%27re+my+best+friend
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

Organ Recital: Women discussing their operations.

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Care & Storage of Petticoats

In the 1830's a linen material woven with horsehair was made. It was called ***crinoline*** and used for cloth petticoats. The word ***crinoline*** comes from the French ***crin*** meaning horsehair and ***line*** meaning linen.

Some articles say to lay the petticoat on its side in a box. Others suggest hanging the petticoat from a hook in the ceiling. People swear by each method, but no one has ever done a scientific test to see which works. The fact is, everything wears out. No petticoat will last forever. The life span will depend on the number of hours it is worn, the type of fabric, and the number of times it is washed. A few things can be done to extend the life of the petticoat.

Carry the petticoat to the hall in a bag, rather than wearing it in the car. This will reduce crushing due to sitting and seat belts. It also keeps it from getting ripped and dirty in the car door. Plastic bags should not be used because they can keep in dampness and odors. Cloth bags last longer than plastic and they can be closed at the top with a draw string. Go to SquareDanceSewing.com, click on *Projects,* then click on *Slip Tote Bag*. A bigger bag is easier to get the petticoat into than a smaller bag.

Make a bag to match each petticoat. This will make storage and selection of the petticoat easer. When packing to go to Festival or Convention just grab the bags and stuff them in the car. If you are traveling by plane petticoats can be a problem. I put mine in a 'Space Bag' and sucked the air out. At the hotel I hung it in the bathroom while we took showers. The steam and heat fluffed it back up.

Don't wash the petticoat unless you have to. Once a year should be more than enough for one that is worn frequently. The only part of the petticoat that gets 'dirty' is the waistband. At hot summer dances it may pick up some perspiration. To reduce this, always tuck the blouse into the pettipants so that the waist band of the petticoat is over the blouse, not against the skin. If needed, rinse out the waist band in the sink but don't get the entire petticoat wet. Washing the whole petticoat is a very gentle procedure

Set the washer for the gentle cycle, cold water and a very small amount of detergent. Put the waist band of the petticoat around the agitator and push the rest of it in evenly.

Do NOT use fabric softener. After washing, hang the petticoat to dry. It can be fluffed up in the dryer by putting it in on low heat for a couple of minutes. Just allow it to get warm, then snatch it out and shake.

If you are having trouble with static electricity a fabric softener sheet safety pinned in the bottom of the bag should help. It has also been suggested to pin a small silver safety pin through a seam between the layers of the slip to dissipate the static. I don't know if this works, but it can't hurt.

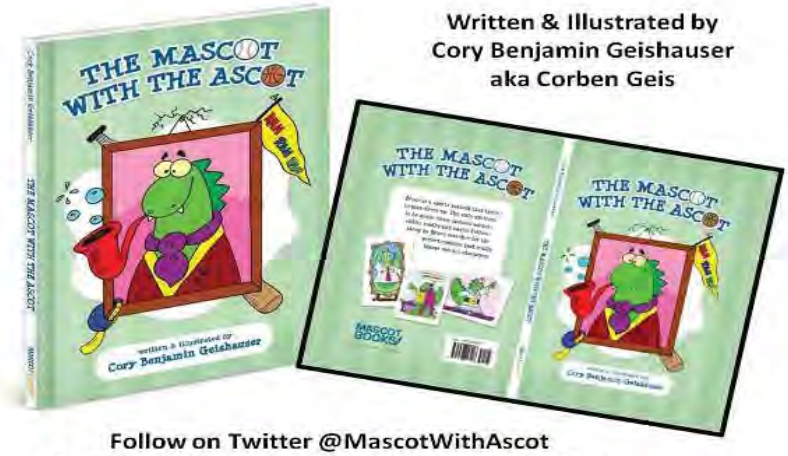
If the petticoat is getting really limp it may be just worn out. There are several ways that have been devised to revive a dying petticoat. Sugar water, powered milk, liquid starch, white craft glue, floor wax and hair spray are just a few of the solutions that have been tried. All of those will flake off on your legs during dancing and they will become sticky in damp weather. All of them will have to be repeated if the petticoat is washed. They also make the fabric brittle so it cracks and tears easily.

The only permanent way to bring some life back into a petticoat is with fishing line. Zig zag over fishing line along the bottom edge and on the seams between the tiers. For complete instructions go to SquareDanceSewing.com, click on *Petticoats,* then click on ***C.P.R.,*** that stands for *Crinoline Petticoat Re-fluff-a-tation*. This procedure takes a while but the results are permanent and worth the time.

We all want to save money, but sometimes it is best to treat yourself to a new petticoat. Petticoats are part of the fun of dancing. They are a costume and our heritage. When considering the purchase of your next petticoat don't get boring banal black or 'goes with everything' white. Get your absolutely favorite color in the brightest shade and light up the dance floor. Plan your new outfits around the special color of your new slip.

New Children's book by Corben Geis
THE MASCOT WITH THE ASCOT

Bryce is a sports mascot that loves to play dress up. The only problem is he needs some fashion advice; sadly, madly and badly. Follow along as Bryce searches for the perfect costume that really brings out his character.



Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

"After playing a sports mascot for a minor league baseball team for nearly 10 seasons, I have finally finished my first kids book about a funny mascot. I hope you enjoy it!" - Cory G.

For autographed copies with original artwork drawings inquire at www.corbengeis.com

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Available at www.mascotbooks.com

SAGE S&RDC, Bath & Brunswik, ME

By Brian Beckman

The SAGE Square and Round Dance Club paid a special tribute to Jim Mayo on Sunday, March 10, at the club's monthly dance in Brunswick as it represented the last calling visit to mid coast Maine

Jim has announced his retirement from active calling after 64 years of leading dances with his wonderful calling.

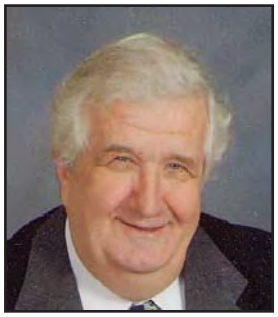
One of SAGE's members, Middy Thomas, volunteered to paint a wonderful portrait of Jim with an inscription that read: "In deep appreciation for the support provided to SAGE" as the club felt particularly honored to have Jim call for them in his final year.

He has referenced the club's "winning ways" in numerous articles the last decade on the tremendous membership growth the club experienced. He described often the club's success was due to its achieving a balance between the social nature of the activity while maintaining its focus on the inclusive nature of the mainstream level of dancing.

Jim's long time contribution to the activity has been recognized with numerous awards such as the CALLERLAB Milestone Award as a founding father of CALLERLAB, the New England Hall of Fame, and with his wife, Joann, the Yankee Clipper Award. Additionally, he has become the activities de facto historian publishing a book on the activity and currently being involved with the University of New Hampshire continuing in the pursuit of providing an historical record of the activity: www.squaredancehistory.org.

The club wishes Jim and Joann the best in his retirement!

Pictured left to right is JoAnn, Jim and cuer, Carol Arsenault.



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RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Howdy! Our March 2nd home dance was lively with our own class caller Norm Poisson and Marilyn Rivenburg cueing. Check out the action picture. Representatives from Single Squares, Baldwin Apples, Happy Times, Heel & Toe, and Fairs 'n Squares joined us for a fun evening.

On May 4th we continue our regular season with a Plus dance and early A1 tips. Bill Mager will call and Birgit Maguire will cue. See our ad on page 17 or visit our www.Riversidesquares.org for details.

Norm Poisson, Riverside's Class Caller and Marilyn Rivenburg cuer

We have a great summer program planned with three dances: June 22, July 19 and August 16. Look for more information in the June issue of NESDM.

Save the date! Please join us on SATURDAY MARCH 15, 2014! Riverside Squares will celebrate our 50th ANNIVERSARY at a special dance with three great callers: Norm Poisson, Ted Lizotte, and Bob Butler. Harriett Clarke will be our cuer. The location will be North Shore Community Baptist Church in Beverly Farms, MA. The dance program is alternating Mainstream and Plus. Stay tuned for more details.

Hope to see you all at the 55th New England Square and Round Dance Convention in Hartford!

Send your club news & photos to:

nesdm@squaredance.ws

MASSACHUSETTS

North Shore Square and Round Dance Association (NSSARDA)

45th Anniversary Dance & Friendship Festival 2013

1:00 pm
to
5:00 pm
2 HALLS

Sunday, May 19
Mill-A-Round Dance Center
250 Commercial Street, Manchester, NH
Advance tickets $7 per person - $8 per person at the door.

Please bring a Pot Luck Finger Food Dish to Share.

Hall 1 (2+2)	Hall 2 (2+2)
Alt MS/Plus with Rounds	A-1 with Rounds
Jay Silva calling	**Ted Lizotte** calling
Barbara Nutting cuing	**Scott Cohen** cuing

Select 1 club dancer or couple to be nominee for the "Friendship Ambassador" 2013

Contacts: Joyce & Bruce ~ 978-468-2004 ~ joycekutz@verizon.net
Doris & Bob Moore ~ 781-270-0252 ~ dmoore03@verizon.net
www.nssarda.org

GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
Needham MA

Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

Great Plain Squares - the place to dance in 2013

TriClub Dance May 18th
Framingham Fairs 'n Squares
Dave Hass & Phil Gatchell

Our Caller and Cuers:
Bob Butler
Phil Gatchell, Scott Cohen

40th Anniversary Dance
Saturday, June 1
M/S & Plus
at Carter Church

See ad on the next page.

Check www.GreatPlainSquares.org for details

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Friday, May 3 ~ *Grand Reunion Dance ~ MS/PL*

BOB BUTLER **HARRIETT CLARKE**

Dance held at the First Parish Church of Westwood United Church
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CLUB: 781-235-8473 **www.squareriggers.freeservers.com**

Great Plain Squares
40th Anniversary
Dinner / Dance
Saturday, June 1, 2013

Carter Memorial Church
800 Highland Ave.
Needham, MA

Caller: Bob Butler
Cuers: Scott Cohen
Harriett Clarke

Come Celebrate With Us!

Dinner 6:00 pm - - - Dance 8:00 pm
Information/Reservations: 781-444-8009 or 508-879-4016
Dinner Reservations by May 10th

Fairs 'n Squares

Tri-Club Dance
with Square Riggers and Great Plain Squares

Saturday, MAY 18 - 8 pm ~ Mainstream & Plus

DAVE HASS - Calling ~ **MARGENE JERVIS** - Cuing

Scott Hall, First Parish Church, 24 Vernon St, Framingham MA
Info: (978) 443-9636 **www.fairsnsquares.com**

Baldwin Apple Squares

Saturday - May 11 ~ Animal Fair

Matt Auger & Scott Cohen

Early A-1 *~ 7:30 to 8 PM* ~ **PLUS with Rounds (2+2) -** 8 to 10:30 ~ **A-1 Tip** at 10:30

OPEN WORKSHOP with **PLUS & A-1** and **Rounds**
Wednesdays ~ May 1, 15 & 29 (Ice Cream Nite!)
Jay Silva with Phil Gatchell or Marilyn Rivenburg

All events at Veteran's Memorial Senior Center - 144 School St, Woburn MA
Info: Dan 781-438-2363 ~ Banner: Karen 781-729-6202
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Sat 4 Riverside Squares, Danvers MA
Sat 11 Round Dance Party, Hayloft Barn, Sturbridge MA
Sat 18 Heel & Toe SDC, Manchester NH

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at Calvary Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, May 4 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PLUS

Caller: Bill Mager **Cuer: Birgit Maguire**

Wednesday Square Dance Workshops at 7:00
MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45
Peter & Anne Schwind ~ Presidents & Acting Banner Chairs ~ 978-475-8216

SUTTON COUNTRY SQUARES

Sutton High School, 383 Boston Rd., Sutton, MA

Ice Cream Sundae Night
Saturday, May 11 ~ 8 to 10:30pm ~ MS & PL

BOB BUTLER **HARRIETT CLARKE**

BANNER Info: 508-835-4560 Please call if you need more info.

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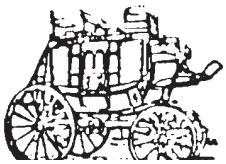

CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing
7:30-10:00 pm
$6.00 P/P

Saturday, May 4 - *MS*

Walter Bull **Bernie Porter**

Join us in a Square!!
Dancing at the HOWARD RECREATIONAL CENTER
State Office Park South, 99 Pleasant St, Concord NH
Celebrating 48 Years of Square Dancing and Friendship

Heel & Toe Square Dance Club

Manchester, NH

SATURDAY, MAY 18

COREY LOWDEN CALLING
BIRGIT MAGUIRE CUING

7:30 - 10:00 PM MS W/PL TIPS
www.heelandtoesdc.freeservers.com

Bishop O'Neil Youth Center
30 South Elm St., Manchester, NH
Info: *Keith & Joyce Kroeber 603-497-3483*
Banner: *Erich & Linda Nitzsche (978) 578-1352*

WINNIPESAUKEE SQUARES

Banner Raids Welcome!

PO Box 6003, Lakeport NH 03247-6003

Lilac & Lavender Dance
Ralph Peacock Calling & **Don Scadova** Cueing
Saturday, May 18, 7:30 - 10 pm ~ MS with announced PL tips
Leavitt Park Club House, 334 Elm Street, Laconia, NH

New Graduates Welcome

INFO: Randy & Sue 603-253-9518 or 603-393-5105 (c) ~ Banner: Jim Wells 603-470-9663 (c)
winnisquares@yahoo.com ~ www.winnipesaukeesquares.weebly.com

RED, WHITE & BLUE

Caller: ***Norm Poisson*** ~ Cuer: ***Marilyn Rivenburg***
Saturday, May 18 ~ 7:30 - 10 pm ~ MS/PL
Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048

Banner: Ken & Marge Manwiller 603-878-1718 ~ www.wolfrockers.com

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Saturday, **May 11** ~ 7:30 to 10:00 pm with Early Rounds at 7:30

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Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Wed	1	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	3	Square Riggers	Westwood MA	Butler / Clarke	MS & PL
Sat	4	Concord Coach Squares	Concord NH	Bull / Porter	MS
		Hayloft Steppers	Sturbridge MA	Gittlemam / Jervis	ERD, MS & PL
		Riverside Squares	Danvers MA	Mager / Maguire	EA-1, PL
Sun	5	Nubble Lighthouse Keepers	Wells ME	Schell / Clarke	ERD, MS & PL
Wed	8	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	11	Baldwin Apple Squares	Woburn MA	Auger / Cohen	EA-1, PL
		Round Dance Party	Sturbridge MA	B Maguire	RD
		Sage S&RDC	Brunswick ME	Bull / Arsenault	ERD, MS
		Sutton Country Squares	Sutton MA	Butler / Clarke	MS & PL
Sun	12	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	15	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	18	Fairs 'n Squares (Tri-Club)	Framingham MA	Hass / Jervis	MS & PL
		Heel & Toe	Manchester NH	Lowden / Maguire	MS w/PL
		Winnipesaukee Squares	Laconia NH	Peacock / Scadova	MS
		Wolf Rockers	Mason NH	Poisson / Rivenburg	MS & PL
Sun	19	Hayloft Steppers	Sturbridge MA	Larsen	A-1/A-2
		NSSARDA (Hall 1)	Manchester NH	Silva / Nutting	MS & PL
		NSSARDA (Hall 2)	Manchester NH	Lizotte / Cohen	A-1
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	22	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	25	Hayloft Steppers	Sturbridge MA	Butler / MacKay	ERD, MS & PL
Mon	27	Hayloft Steppers	Sturbridge MA	Bersing & Trapp / Jarvis	ERD, MS & PL
Wed	29	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL

Workshops

Wednesday

1-8-15-22-29	Great Plain Squares	Needham MA	Class	SQ
	Riverside Squares	Danvers MA	MS Class, PL	SQ
1-15-29	Baldwin Apple Squares	Woburn MA	PL, A-1, Rounds	SQ & RO

Thursday

2-9-16-23-30	Twin-City Spinners	Lewiston ME	Class, MS, PL	SQ

Sunday

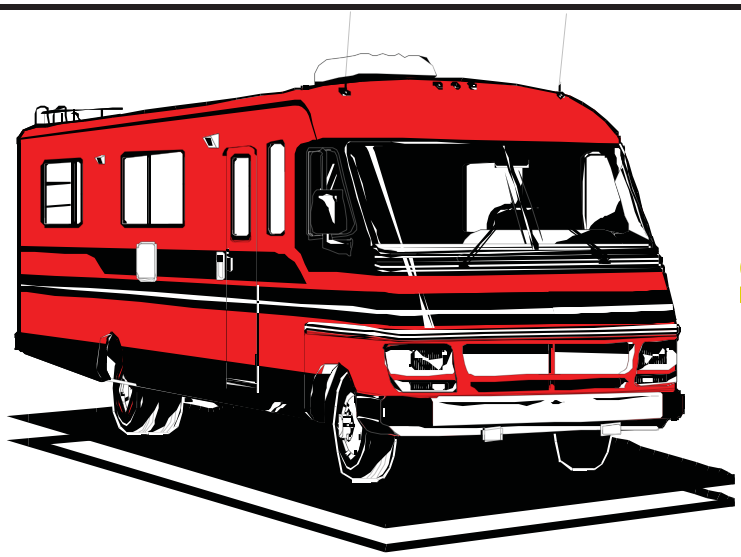
12-19	Nubble Lighthouse Keepers	Wells ME		SQ

Tuesday

7-14-21-28	B & R Maguire	Sturbridge MA	Ph 4 Waltz & Foxtrot, all rhythms	Ph 4 & 5 RO

The Northeast Square DANCER

June
2013



Don't forget to travel to a Square & Round Dance this summer!

Great Plain Squares 40th Anniversary Dinner / Dance Saturday, June 1, 2013

Carter Memorial Church
800 Highland Ave.
Needham, MA

Caller: Bob Butler
Cuers: Scott Cohen
Harriett Clarke

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Dinner 6:00 pm - - - Dance 8:00 pm
Information/Reservations: 781-444-8009 or 508-879-4016
Dinner Reservations by May 10th

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Send your club news & photos to:

nesdm@squaredance.ws

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Ed Foote

WHAT DOES GRADUATION MEAN - PART 3

In previous months we have examined the lack of knowledge of new graduates and how everyone is graduated, no matter how little they know. We have also looked at how this results in experienced dancers dropping out of the activity due to the frustration of having to pull dancers thru after graduation year after year. Last month we looked at the mindset of the club regarding new dancers. Now we will look at how new dancers think.

CLASS MINDSET. Dancers in class know they must learn the calls. At least they know this deep inside. But on the surface they get no reinforcement for this, because club members convey the attitude of: "Don't worry about mistakes - we'll pull you thru." So this tells the class members that they don't have to think much about call definitions. If they remember how to do a call, fine, but if they don't, so what? Usually class members are never told to review what they have learned during the week because the club thinks this will feel like "work," which would then cause people to drop out of class.

There is also a major component lacking in the minds of class members: PERSONAL RESPONSIBILITY. I would be devastated if I knew that my lack of knowledge was the cause of 7 other dancers breaking down. But this doesn't seem to bother today's class members. They just don't seem to care that their lack of knowledge is reducing the fun of other dancers. Perhaps they have never thought about this.

WHAT SHOULD BE DONE. There are several things that clubs can do to improve the situation.

(1) DO NOT AUTOMATICALLY GRADUATE EVERYONE. Clubs must be willing to not graduate those who cannot meet minimum standards of proficiency. Clubs need to recognize that graduating everyone, no matter how poor a dancer they are, hurts the club by causing long-time members to drift away out of frustration. It can also reduce the number of guests.

(2) CLUB OFFICERS AND THE CLASS TEACHER MUST AGREE. The decision to not graduate everyone must be discussed with the class teacher BEFORE class ever begins, so that everyone is on the same page at graduation time. The minimum standards of proficiency must be agreed upon.

(3) CLASS MEMBERS MUST BE TOLD AT THE BEGINNING THAT SOME MAY NOT GRADUATE. Explain that there are minimum standards and that some people take longer than others to understand the calls. Explain how graduating people who don't know the calls would hurt the club, and that they will be invited to take the class again. This eliminates the surprise factor. If someone is told to take the class over, they can be reminded of the discussion about this which was held at the start of class. This presentation at the start of class should be made by someone who has good people skills and good command of words, so that at the end of the discussion all the new class members are in agreement that this is a good idea.

continued on page 5

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

BEN by Bill and Maxine Ross
Phase 2 Waltz, available from iTunes and others. This is 'young' Michael Jackson music for you music buffs. Balance left & right, twirl/vine, twinkles, waltz away, turn in, step swing, spin maneuver, right & left turns, box, left turning box, progressive twinkles, progressive box, solo left turning box and dip and twist.

KNEE DEEP TWO STEP by Gus & Lynn DeFore
Phase 2 + 1 (Slow Hover Thru) + 1 (Toe, Heel, Cross, Side, Cross) Two Step; available from iTunes and Amazon. The music is very catchy and upbeat by Jimmy Buffet. Slow hover thru, side draw close, twirl 2, walk 2, forward 2 steps, turning 2 steps, sliding doors, lace across, forward-lock-forward, traveling doors, circle away & tog, strut 4, toe-heel-cross-side-cross, basketball turn, slow vine 4 and apart, point.

STUCK ON YOU by Jim Elder
Phase 2 Two Step; available on RCA GS 447-0627. The dance is very basic done to a traditional Elvis Presley song. Hitch, scissors, limp, walk, circle away & together, vine 4, right turn, vine 3, wrap, unwrap, change sides, then step apart and point.

THEME FROM BONNIE & CLYDE by Gus & Lynn DeFore
Phase 2 Two Step; available from iTunes and Amazon. Gus & Lynn have put together another nice dance to a good piece of music. Charleston, twirl/vine, walk & pick-up, hitch, strut, scissors, broken box, point steps, circle chase, butterfly box, side-draw-touch and apart point.

LOVE SOMEBODY LIKE YOU by Gus & Lynn DeFore
Phase 3 + 1 (Triple Chas) + 1 (Chase Turn with Underarm Pass) Cha Cha; available from Amazon and iTunes. I like this music also for its upbeat theme and the dance is good too. Open Break, whip, New Yorker, underarm turn, lariat, ½ basic, fence line, crabwalks, time steps, cuddle, cucarachas, break back to open, swivel, sliding doors, shoulder – to – shoulder, triple chas forward and back and side-close-side-point reverse.

MOULIN ROUGE by Michael & Diana Sheridan
Phase 3 + 2 (Weave, Chair and Slip) Waltz; available from Amazon. This is a brand new dance, just released in March; the music has been used before on a phase 2 and 4 dance. Hover, box, finish, left turns, cross hover, maneuver, open impetus, chasse, forward-forward/lock-forward, spin turn, whisk, wing, outside change, weave 6, chair and slip, canter, solo turns, twinkles, twirl/vine, progressive twinkles and apart point.

OVER THE RAINBOW by Don & Linda Hichman
Phase 3 + 2 (Triple Wheel, Pretzel Wrap) + 1 (Glide to the Side) Jive; available from Amazon. This is a good jive version of the Judy Garland hit. Progressive rock, throwaway, link rock, fallaway rock, chasse, change right to left & left to right, change behind the back, right turning fallaway with the glide, circle away, point steps, right turning triple, triple wheel, pretzel turn and unwrap, jive walks, kick ball change, and freeze.

COPACABANA IV by Nobuyuki Toyama
Phase 4 + 2 (Natural Top, Double Cuban) Cha Cha; available on CD Joy Sound KC-503. Basic, fan, checked hockey stick, hockey stick, alemana, lariat, hand to hand, crabwalks, spot turn, open break, time steps, riverboat shuffle, cross body, New Yorker, triple chase, switch rock, double Cubans, chase, fence line, side corte with a leg crawl.

DANCE BALLERINA DANCE by Don & Linda Hichman
Phase 4 + 0 + 1 (Trade Places) Cha Cha; available from Casa Musica. I have not heard the music, but the dances flows well. Twirl vine, fence line, crab walks, traveling door, chase, alemana, lariat, sliding door, New Yorker, hockey stick, triple chas, trade places, underarm turn, shoulder to shoulder, break back to open, circle away & together and change point.

YOU MAKE MY PANTS WANT TO GET UP AND DANCE
by Christine & Theron Hixson
Phase 4 + 2 (She go/ He go, Stop & Go with double stop action) Jive; available from Amazon. Different music from Dr. Hook, but a fun dance. Swagger 4, chasse left & right, fallaway throwaway, change left to right, link rock, pretzel turn, double rock, Miami special, shoulder shove, start a stop & go, lunge sit line.

HAPPY TOGETHER by Michael & Diana Sheridan
Phase 6 Bolero; available from Amazon. The music is an old Turtle song; very good music. Basic, natural top, underarm to lunge break, New Yorker, riff turns, turning basic, open break, spiral, rhonde, fence line, checked right pass, full moon, head loop, spot turn, cross body, hip rocks, back to lunge lady leg lift.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com*.**

Ed Foote - continued from page 3

(4) CLASS MEMBERS MUST BE TOLD TO TAKE RESPONSIBILITY. They should be encouraged to review what they have previously learned prior to the latest lesson. Class members need to be reminded that if they break down they are causing other people to break down also, thereby reducing the fun for everyone. If this is presented correctly with the right words, all the class members will see the wisdom in this.

SUMMARY: The practice of graduating everyone, no matter how poorly they dance, because “we need their money,” or because “it is socially unacceptable not to graduate them,” just hurts everyone. It causes frustration in long-time dancers who will simply drift away from the activity. It also causes frustration among class members who work hard to learn the calls only to see the caller and club members cater to those who have not put forth any effort.

The square dance activity needs to stop graduating every person who comes in the door regardless of whether they learn anything. This is simply hurting our activity more than it helps.

Comment

Jim Mayo

The Square Dance Foundation of New England has digitized and stored more than 300 tapes of full evening dances. The earliest of these were made at dances in the early 1950's. We have, in the collection, dances from each of five decades for four different callers. It is a wonderful collection that lets us know what square dancing was like 50 years ago and how it has changed during our dancing lifetime.

In the early days of modern square dancing the tape recorder was just becoming available. Many dancers made tape recordings of the traveling callers. The traveling callers were the most recorded but our collection includes many local New England callers and some from the west coast as well. We are particularly indebted to two people for large contributions to the collection. Tom Potts was the "house" round dance cuer at the Newton Pavillion and he made tapes of most of the callers on their schedule. Russ Hoekstra was in charge of the program for the Longmeadow club in western Massachusetts and he, too, taped most of the callers on their program.

We still have many tapes that have not yet been digitized. Russ Hoekstra wanted to make a set of teaching tapes and offer them for sale. I don't know whether he ever got to sell them but we have a huge set of the master tapes for a full class taught by Curley Custer. I have recently been digitizing this set which appears to have been made in 1979. By then the Mainstream list of calls had been created by CALLERLAB and it included nearly 70 calls only two of which (Recycle and Zoom) had been written after 1970. Curley was a very popular caller in New England and he traveled here often from his home in Maryland. He was also an excellent teacher.

I have been particularly struck, as I listened to the tapes, with how thorough his teaching was. He not only explained the calls very precisely in accordance with the definition, he also used them in many different ways as soon as he had taught them. Unfortunately, that style of teaching is not common today as we try to teach the same calls in much shorter time.

SQUARE DANCE FOUNDATION
OF NEW ENGLAND, INC.

***Invites YOU*..... to bring your club....**
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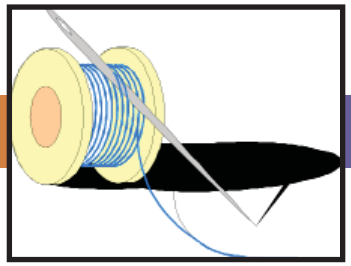
www.sdfne.org
603-623-2692 – Dick Severance **781-944-4416 – Anna Dixon**

Love is a wonderful feeling that would be still more wonderful if it were as easy to keep as it is to make.

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Fabric Identification

Many stitchers who make dance clothes try to use polyester-cotton blends. The combination of polyester and cotton results in a comfortable breathable fabric that needs almost no ironing. Very few poly-cotton prints are being made any more because every one is quilting. There is an endless array of 100% cotton quilting fabrics, but they have to be ironed. The more expensive cottons are wrinkle resistant but still require ironing.

For a change consider easy care synthetic fabrics. Many people say they don't want a polyester outfit because it is too hot. They are basing their opinion on the old polyesters. Today's fabrics, made with new techniques, are very different from the stuff that was made into leisure suits. I have a light polyester crepe blouse and skirt set that is perfect for travel because it can not be wrinkled. My husband's matching shirt is poly-cotton broadcloth for the body and sleeves with crepe on the yoke and cuffs. The most important factors when selecting fabric are washability, comfort and wrinkle resistance.

The first test, before purchasing the fabric, is to grab a corner and hold it crumpled up tight in your fist for 15 seconds. Let go and give it a shake. Do the wrinkles fall out? Then read the label on the end of the bolt. Stay away from those dreaded words *'dry clean only'*. The second test is for crocking, the fabric business term for dye that rubs off. Take a small piece of white fabric and rub it hard against the fashion fabric. If color comes off on the white fabric there is excess dye in the fashion fabric. It will need to be washed carefully to make sure that all the excess dye is out before the garment is made.

Wash all fabric before putting it in your fabric collecting. Then it is ready for the scissors when you are ready to start the project. The fashion fabric may change color and/or texture in the washing and you may decide not to use it in the way you intended. You don't want the color, size or feel of the fabric changing after it has been sewn into a garment.

Let the fabric talk to you. Hold it, fold it, smell it and rub it on the inside of your elbow. I had one purchased blouse that smelled funny. No matter how many times it was washed, it smelled funny. If tender skin inside your elbow tells you the fabric is scratchy, it will not make a garment to be worn next to the skin. Take the fabric to your pattern collection and see which pattern looks like a good match. If the piece looks and feels like it would make a blouse, then make a blouse out of it.

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We often find pieces of fabric at garage sales or second hand stores at a great price, but no idea of fiber content. Even in fabric stores some bolts are labeled *'unknown origin'*. If the fabric has been in your fabric stash a while you may have forgotten what it is. Knowing the content of the fabric may help you decide how to use the fabric. Many of the new synthetic fabrics are very difficult to tell from real wool or silk, but they are much easier to care for.

To test the fabric you will need a pair of tweezers, a flame and a glass dish. Cut a one inch square of fabric, while holding it over the glass dish with the tweezers and set it on fire. Watch it burn, smell the smoke and look at the ash. If the fabric is made from a combination of fibers the following results will be mixed.

Cotton, flax, ramie, rayon and linen - ignites and burns quickly, smells like paper or wood burning, leaves a light feathery gray ash like wood.

Wool, mohair, cashmere and alpaca - harder to ignite, self extinguishing, smells like burning hair, the residue is black, irregular and crushes easily.

Silk - fuses, melts and ignites quickly, smells like burning hair but not as strong as wool, leaves a black irregular bead that crushes easily.

Nylon, acrylic, polyester - tend to melt and drip while burning, have a chemical smell, leave a hard dark or tan blob instead of ash.

For your new outfit, pick an unusual fabric or color. One you wouldn't wear anywhere, except on the dance floor. Part of the fun of dancing is dressing up. Step out on a dance floor in a one-of-a-kind creation that shows your light hearted side.

Parents today want to take all the pain, all the heartache and sadness, out of their kids' lives... all the things that make you a better person.

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind Our April 6th dance was exciting with over eight squares. Round dancing was great with Harriett Clarke cueing; the squares were challenging but fun with Bob Butler calling. The high light of the evening was a couple of tips with guest callers, Steve Park, Jay Silva and Derek Page joining Bob Butler!!! Everyone enjoyed the duets of Jay & Derek and Bob & Steve.

Bob, Steve, Harriett, Jay and Derek

We hope you all had a great time at the 55th New England Square and Round Dance Convention. We missed it due to Anne falling and breaking her hip. Being so active with square dancing, round dancing and of course yoga she has made a remarkable recovery. Keeping physical fit is another great benefit of square dancing!!!

The planning for our summer program is completed. Please join us at a new location in Wakefield MA. We have three dances scheduled, June 22, July 20 and August 17. See our ad on page 11 for details or visit www.Riversidesquares.org.

Square Dancing with Bob Butler

Rounds Dancing with Harriett

Save the date! Please reserve Saturday, March 15, 2014! Riverside Squares will celebrate our 50th Anniversary at a special dance with three great callers: Norm Poisson, Ted Lizotte, and Bob Butler. Harriett Clarke will be our cuer. The location is North Shore Community Baptist Church in Beverly Farms, MA. The program is alternating Mainstream and Plus, and the time is 7:30 to 10:30. Stay tuned for more details.

Hope to see you in a square!!!

PLUS, ADVANCED & CHALLENGE Diagram Books from ED FOOTE

5 books available: Plus, A1 & A2 (both in 1 book), C1, C2, C-3A. Each book diagrams all calls for the indicated program from a variety of positions, also includes helpful hints for dancing the calls. Books are 8½ x 11 with spiral binding; laser printing provides clear, sharp images. The most complete diagram books for Plus, Advanced and Challenge available today.

Cost: $19.50 per book includes shipping. (Canada add $1.00.)

Order from: Ed Foote, 140 McCandless Pl., Wexford PA 15090

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

BEN

COMPOSERS: Bill & Maxine Ross
19 Castleton Ct
Fredericton, NB, CANADA E3B 6H3
bmross@nbnet.nb.ca

MUSIC: "Ben" by Tony Evans
downloadable from I-Tunes

TIME: 2:55 min
FOOTWORK: Opposite unless noted
PHASE: II
SEQUENCE: INTRO, A, A, B, A, END
RHYTHM: Waltz

INTRO

1 - 4 OP FCG WLL WAIT 2 MEAS;; APART, -, POINT;
TOGETHER, -, TOUCH BFLY;

A

1 - 6 BALANCE L & R;; TWIRL VINE 3; THRU TWINKLE TWICE;;
THRU, FC, CLOSE;

7 - 10 WALTZ AWAY; TURN IN TO LOP; BACK WALTZ;
BACK, FC, CLOSE BFLY;

11 - 14 VINE 3; THRU, SIDE, CLOSE; STEP, -, SWING; SPIN MANEUVER;

15 - 20 R TURN TO LOD; FWD WALTZ; 1 L TURN; BACK WALTZ; 2 R TURNS;;

B

1 - 8 BOX;; L TURN BOX 1/4; 1/2 BOX BK SCAR; 2 PROG TWINKLSE;;
PROG BOX;;

9 - 16 2 L TURNS;; BOX TO BFLY;; SOLO L TURNING BOX;;;;

ENDING

1 - 4 TWISTY VINE 3; FWD, FACE, CLOSE; BALANCE FWD & BACK;;

5 DIP BACK & TWIST;

Full cue-sheet available at
www.mixed-up.com/round/all-over/search2.html?q=Ben
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Saturday Square Dancing in June

Early Rounds 7:30 pm ~ 8 - 10:30 ~ Alternating MS & PL

1 MIKE CALLAHAN & PHIL GATCHELL - *It's Getting Warmer*
22 CHRIS JACOBS & PHIL GATCHELL - *2ND Day of Summer*
29 MATT McGOVERN & BEVERLY MacKAY - *Let's Celebrate (Matt's Birthday)*

Sunday A-1 / A-2 Dance ~ 2 - 4:30 pm - no rounds
30 Bob Butler

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

Riverside Squares - SUMMER DANCES

****** NEW LOCATION **** St. Joseph's Church**
173 Albion St, Wakefield ~ *Directly across from train station.*
Air Conditioned Hall ~ Casual Attire
Saturday, June 22 ~ *7:30 - 8 ~ A1 or Rounds* ~ 8:00 - 10:30 pm - MS/PL
Caller: Red Bates Cuer: Scott Cohen

For moe info: www.RiversideSquares.org or - Peter & Anne Schwind 978-475-8216

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8:30 –10:00 pm, All Rhythms - Phase 4 & 5

Sun 9 Convention Kick-Off with Tony Oxendine, Springfield MA
Sat 15 Wolf Rockers, Mason NH
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$6.00 per person
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June 15 - Saturday - *Casual Dress*

Kearsarge Regional Elementary School, Old Warner Rd, Bradford NH

"Grads & Dads"

7:00 - 7:30 Early Rounds ~ 7:30 - 10:00 MS/PL

Bob Butler **Barbara Connelly**

Questions? Warren Sherburne - 603-863-6394 or Dawn Baker - 603-456-3837 ~ Co-Presidents
Brent & Reggie Scudder - 603-763-0187 ~ Banners/Contracts
bradfordcountrysquaresnh@yahoo.com
www.bradfordcountrysquares.freeservers.com

ICE CREAM SOCIAL

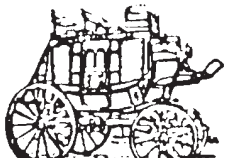
Caller: ***Jay Silva*** Cuer: ***Birgit Maguire***

Saturday, June 15 ~ 7:30-10 pm ~ MS/PL (Casual Attire)

Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048

WOLF ROCKERS MASON NH

Banner: Ken & Marge Manwiller 603-878-1718 ~ www.wolfrockers.com



CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing
7:30-10:00 pm
$6.00 P/P

Saturday, June 1 - *MS*

Ted Lizotte **Jennie Frisella**

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Leavitt Park Club House, 334 Elm Street, Laconia, NH

Banner Raids Welcome!

INFO: Randy & Sue 603-253-9518 or 603-393-5105 (c) ~ Banner: Jim Wells 603-470-9663 (c)
winnisquares@yahoo.com ~ www.winnipesaukeesquares.weebly.com

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16 Ray Hilton & Jennie Frisella
23 Lori Morin & Harriett Clarke (*MS only*)
30 Ralph Peacock & Carol Stewart

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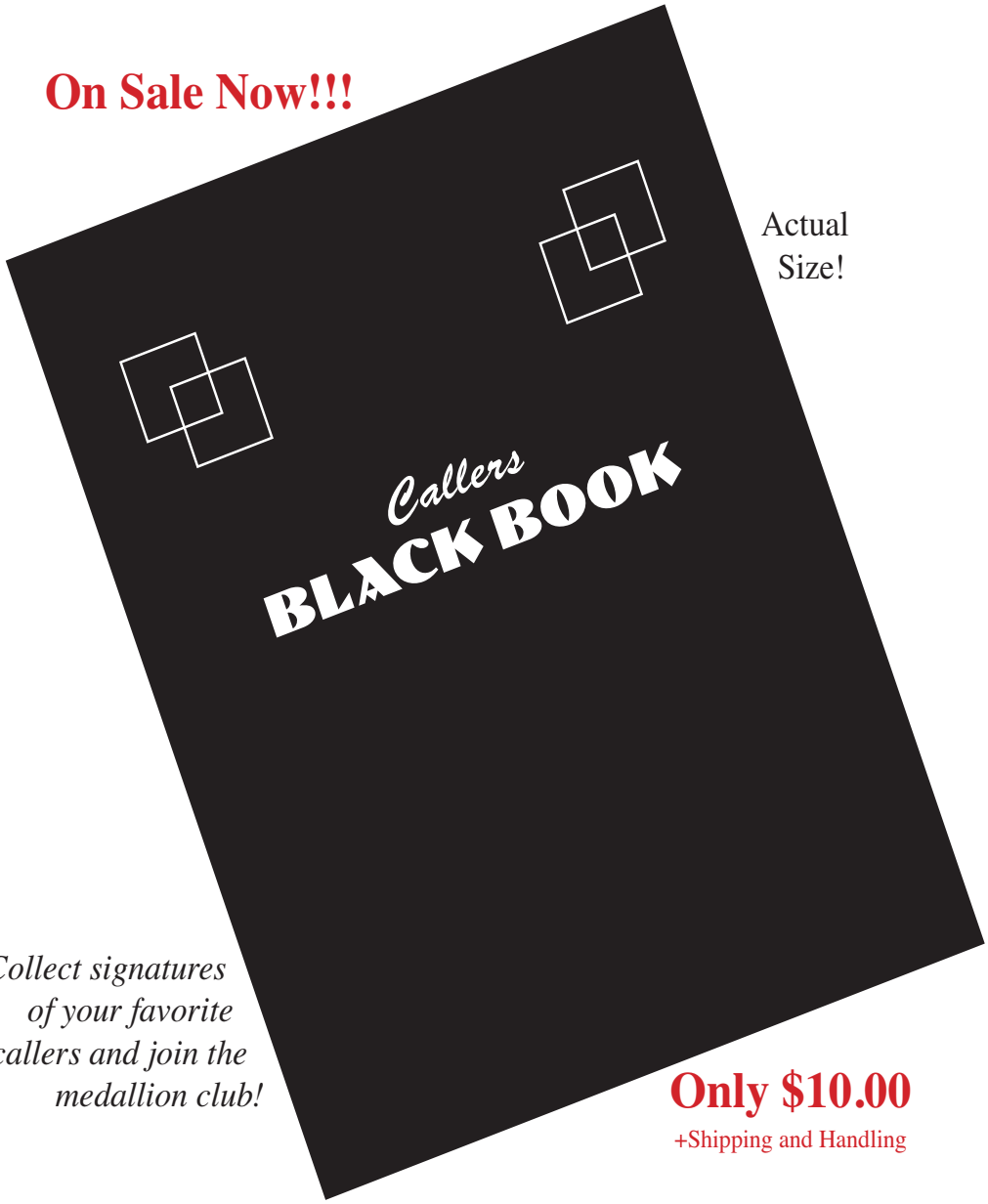

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sat	1	Concord Coach Squares	Concord NH	Lizotte / Frisella	MS
		Great Plain Squares	Needham MA	Butler / Cohen & Clarke	
		Hayloft Steppers	Sturbridge MA	Callahan / Gatchell	ERD, MS & PL
Sat	8	Sage S&RDC	Brunswick ME	Oxendine / Arsenault	ERD, MS
Sun	9	Nubble Lighthouse Keepers	Wells ME	Hendron / Moulton	ERD, MS & PL
		Winnipesaukee Squares	Laconia NH	McGovern / Frisella	MS w/PL
Sat	15	Bradford Country Squares	Bradford NH	Butler / Connelly	ERD, MS & PL
		Wolf Rockers	Mason NH	Silva / Maguire	MS & PL
Sun	16	Nubble Lighthouse Keepers	Wells ME	Hilton / Frisella	ERD, MS & PL
Sat	22	Hayloft Steppers	Sturbridge MA	Jacobs / Gatchell	ERD, MS & PL
		Riverside Squares	Wakefield MA	Bates / Cohen	EA-1 or ERD, MS & PL
Sun	23	Nubble Lighthouse Keepers	Wells ME	Morin / Clarke	ERD, MS
Sat	29	Hayloft Steppers	Sturbridge MA	McGovern / MacKay	ERD, MS & PL
Sun	30	Hayloft Steppers	Sturbridge MA	Butler	A-1/A-2
		Nubble Lighthouse Keepers	Wells ME	Peacock / Stewart	ERD, MS & PL

Workshops

Monday				
24	Happy Time Squares	Rochester NH	PL	SQ
Tuesday				
4-11	B & R Maguire	Sturbridge MA	P4 Waltz & Foxtrot, all rhythms P4 & 5	RO
Wednesday				
5-12-19-26	Happy Time Squares	Rochester NH		SQ
Thursday				
6-13-20-27	Twin-City Spinners	Lewiston ME		SQ

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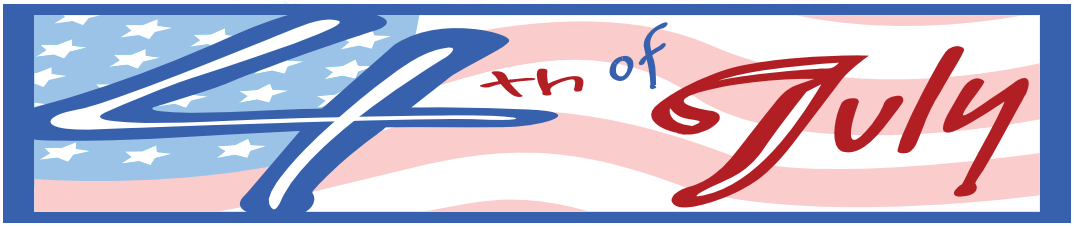
July / August
2013



SAGE Square & Round Dance Club

Saturday, August 3 - 7:30 to 10:00 pm with Early Rounds at 7:00

Summer Swing in August **~ Mainstream**

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Bath Area Family YMCA, 303 Center St, Bath ME

sageswingers@squaredanceme.us http://sage.squaredanceme.us

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July Saturday

6 JAY SILVA / MARILYN RIVENBURG & PHIL GATCHELL - *Tropical Weather*

13 *Double Your Fun*

BILL MAGER & TED LIZOTTE / MARILYN RIVENBURG & PHIL GATCHELL

27 LENNY STRATTON / BIRGIT MAGUIRE - *Midsummer's Dream*

August Saturday

3 BRUCE McCUE / LEE FREMAULT - *New Moon*

10 TED LIZOTTE / BEVERLY MacKAY - *Ice Cream Night*

24 WILL LARSEN / BIRGIT MAGUIRE - *Sun Flowers*

31 CHRIS PINKHAM / ROY WILLIAMS - *Summer is Over*

Special Mid Week *Thursday* Dances in August

August 8 ~ 7:30 to 10:00 pm ~ *KEITH STEPHENS* from Florida

with BIRGIT MAGUIRE cuing ~ Early Rounds @ 7:00

August 22 ~ 7:30 to 10:00 pm ~ *JOHNNY PRESTON* from Alabama

with BEVERLY MacKAY cuing ~ Early Rounds @ 7:00

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DEADLINE for AD and NEWS COPY
for **October 2013 is August 10**

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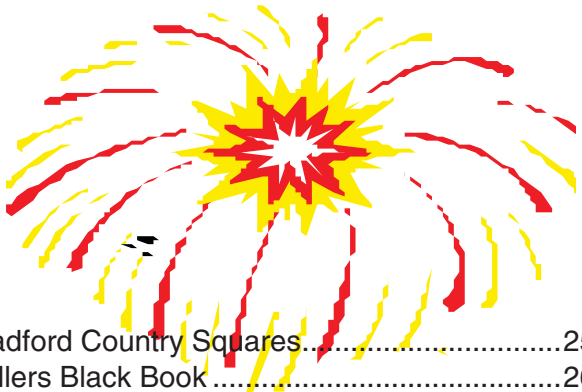

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Square Dance Music Review

Buddy Weaver

buddy@buddyweaver.com ~ www.buddyweaver.com

Editors Note: We welcome Buddy Weaver as the new reviewer of Square Dance Music. Tom Rudebock did an outstanding job over these years and we know he will enjoy not meeting the deadlines. Thanks Tom for all you did for us.

With this issue, we are combining two of Buddy's reviews. The September issue will also combine two of his reviews.

Welcome to the new Music Review

First a hearty congratulations to TOM RUDEBOCK for his many years of service to the square dance community through his Music Review. We appreciate your work – thank you TOM.

Tom and probably every caller in the world would agree that square dance music is a joyful sound. Whether brand new from the studio or a classic that has been around for decades, it raises the spirit and almost always brings a smile to every face. The Music Review is your introduction to square dance music, as it's being released or re-released by the music companies.

Let me share with you some of what I've learned from thirty-six years calling experience, eleven years as a record producer, by taking you through the process that I use when listening to square dance music. It's my goal to help you with the most important tool in your tool bag – music.

1. Rhythm. Simply put, square dance music comes is three common rhythms. Boom-chuck is the traditional sound of modern square dance music, playing a "boom" for the dancers to step down on and a "chuck" for the dancers to lift their feet. The feeling is similar to a quick walk and the tempo controls how quick that walk will be. For most audiences today, boom-chuck played at 127-130 beats per minute (BPM) is average.

The second common rhythm is a shuffle rhythm. The music plays "boom" only for dancers to take a down step and the feeling is similar to strolling. Most "alternative" hoedowns are played in a shuffle rhythm and many square dance music labels are using shuffle for their new releases. Average BPM is 124-126 for most dancers currently.

Less common today is a 6/8 or jig rhythm. Best described by comparison to the above examples, if shuffle is strolling, boom-chuck is a brisk walk, then 6/8 is skipping. Dancers will instinctively experience an up-lifting effect while callers will have to modify their delivery to stay on beat.

2. Orchestration. This is the style in which the music is played. For example, a shuffle rhythm could sound like Latin, rock, country two-stepping, swing dancing, etc. It could be orchestrated to relax folks ("laid back") or drive them ("high energy").

The lead instruments are playing the melody of the song. No leads are chords and the singer has to carry the song by themselves which is contrasted by clear leads in which

there is no mistaking what the song is. Leads or no leads, it is a personal preference, but it is helpful to know how clear they are and how many instruments are playing the song.

Fills are the instruments that are playing around the melody or lead. This is the element that makes the over-all song sound full.

3. Vocals. Callers depend on the vocals to learn the song and dancers depend on the vocal when there is no live caller available. Clarity is number one followed by the caller "singing" the calls in cadence with the melody so they sound like original lyrics. This is called word meter and the difference between "singing" a singing call versus "hashing" it. Proper word meter is when a listener says, "it sounds just like the original song."

Quite a few years ago, before we had the internet, to hear new Square Dance music we had to wait for a cassette tape to arrive by mail, or dance the newest song being performed by a traveling recording artist, or visit a local record shop (if there was one).

Today, new music is in digital form from the studio and can be delivered within minutes. Previewing a new release can be done from your home computer or your smart phone. If the song is too fast, a simple computer keystroke slows it without changing the key or can change the key without a speed change. As Square Dance callers, we are in the best of times, but not without contradictions.

For example, the caller who spends hours copying his scratchy old vinyl records onto his new laptop. Sorry, that is like using your brand new HD television only for watching your homemade VHS recordings of "Little Rascals."

Today's music recording technology is digital, just like your computer, which means dance beats played in a new Square Dance release are cleaner and more consistent for your dancer's comfort. Digital music recording and distribution also means the audio quality is vastly improved over what could ever have been done on vinyl records. Musical styles have changed too. For instance, there are many Square Dance versions of "King Of The Road" and they are all good, but when you compare them to the version released by Rhythm Records (reviewed this month), there is no mistaking from it's audio quality and style of orchestration, which one is brand new.

The classic Square Dance records still have a place in your program as an occasional compliment and contrast to newly minted Square Dance music. Just be careful that it's not a scratchy reproduction or an overly processed sound from noise removing software; there is a difference between contrast and conflict. Did you know many classics are available as MP3 files from the original producers? In most cases, these digital re-masters are far better recordings than you could do yourself and at a price less than buying the vinyl record.

This review features releases that are available either through your local dealer or the music label web site, as a SINGLE DOWNLOAD. Did you know that some labels who used to sell "members only" packages, are now selling singles? Check out all of this month's releases and buy some music.

Let me close by saying that technology has now brought us some of the finest square dance music ever; restored classics or brand new sounds, all instantly delivered to your computer. Go buy some music.

If you have any questions or comments, please send emails to: buddy@buddyweaver.com.

Singing Calls

THAT'S AMORE - Blue Star 2565 by Buddy Weaver
CD / MP3 single from dealers or Blue Star web site
Tempo: 126 Rhythm: Shuffle (Dance Club)
A modern take on a classic song that will have your dancer's singing along. Non-intrusive leads by piano, organ, keyboard with lots of fills and a key change on closer. This is a happy song. Calling is clear with good word meter. *Standard Ferris Wheel figure*

WHAT'S YOUR NAME - Crest 101 by Scott Bennett
MP3 single from Crest web site
Tempo: 130 Rhythm: Shuffle (Rock)
Well-played music with clear leads by saxophone, guitar, organ and very exciting fills in a jazz style. A driving rock song where callers should adjust the speed to suit their dancers. Calling is also exciting with good word meter and great delivery. *Standard Ferris Wheel figure*

MY FIRST, MY LAST, MY EVERYTHING - Mesa Apache 1018 by Mike Sikorsky
MP3 single from dealers or MAP web site
Tempo: 128 Rhythm: Shuffle
A romantic song that most everyone will recognize. Laid back rhythm with leads from guitar, organ, and piano. Light fills in the background round out this melodic relaxer. Calling is silky smooth with good word meter. *Heads Prom Half…Square Thru… R&L Thru…Veer Left…Circ…Half Tag…Scoot Back…Swing*

FORTUNATE SON - Crest 102 by Scott Bennett
MP3 single from Crest web site
Tempo: 130 Rhythm: Shuffle (Rock)
Solid rhythm with leads from saxophone and guitar that start out laid back then really kick it into high gear as song progresses. High-energy rock song where speed is adjusted to the dancers. Calling is clear with lots of excitement but pulls back nicely for instrumental solo on break. *Heads Prom Half…Square Thru…R&L Thru…Veer Left…Circ…Half Tag… Scoot Back…Swing*

FORTUNATE SON - Crest 102 by Scott Bennett
MP3 single from Crest web site
Tempo: 130 Rhythm: Shuffle (Rock)
Solid rhythm with leads from saxophone and guitar that start out laid back then really kick it into high gear as song progresses. High-energy rock song where speed is adjusted to the dancers. Calling is clear with lots of excitement but pulls back nicely for instrumental solo on break. *Heads Prom Half…Square Thru…R&L Thru…Veer Left…Circ…Half Tag… Scoot Back…Swing*

YOU MAKE PANTS WANT TO GET UP AND DANCE - Royal 189 by Jerry Story
Package only from Royal web site
Tempo: 130 Rhythm: Shuffle (Swing)
Up tempo song with fun lyrics. Nice fills including a horn section. Non-intrusive leads from guitar and saxophone. Dancers enjoy this song. Excellent calling with an interesting figure that is tightly timed. *Heads Prom ¾…Sides Wheel Around… Veer Right…Bend Line…R&L Thru…Dixie Style…Girls Circ, Boy Run…Girl Run… Chain Down Line…Chain Back…Prom*

CALL ME MAYBE - Rhythm 301 by Dee-Dee Dougherty
Package only from Rhythm web site
Tempo: 126 Rhythm: Shuffle (Rock)
Contemporary sound to a song that enjoys lots of radio play. Emphasis on rhythm with outstanding fills, which is the trademark of the original song. An energetic song that many folks will recognize. Calling is clear with good word meter taking advantage of the harmonic note. *Standard Ferris Wheel figure*

KING OF THE ROAD - Rhythm 1305 by K.O. Jeans
Package only from Rhythm web site
Tempo: 126 Rhythm: Shuffle (Swing)
Well-played remake of a classic Roger Miller song. Good percussion with leads by guitar and keyboard; lots of fills including finger snapping. Dancers will sing along and get energized by the two key changes. Caller uses good word meter. *Heads Prom Half… Square Thru…R&L Thru…Veer Left…Circ…Half Tag…Scoot Back…. Swing*

HEADED FOR A HEARTACHE - Royal 253 by J Story & T Oxendine
MP3 single from Royal web site
Tempo: 130 Rhythm: Shuffle (Swing)
Country tune played by talented musicians. Sharp rhythm track with clear leads from guitar, harmonica and piano. A higher energy singing call with a key change on close for even more lift. Calling style prompts calls ahead of musical phrase while keeping good word meter and harmony. Callers can really drive this song. *Heads Square Thru… Right Hand Star…Heads Star Left…R&L Thru…Rollaway…Single Circle…Swing*

CAROLINA IN THE PINES - Classic 101 by Buddy Weaver
MP3 single from Blue Star web site
Tempo: 126 Rhythm: Boom-Chuck
Western tune with clear leads by piano, guitar, and steel – lots of percussive fills. A classic square dance singing call that has been out-of-print for many years. Callers can raise the energy or lay back with their delivery, either way dancers enjoy it. *Heads Square Thru… Swing Thru…Spin the Top…R&L Thru…Rollaway…Box the Gnat…Slide Thru…Swing*

AIN'T NO GRAVE, A&S 111 by Walt & Juli Burr
CD/MP3 single from dealers or A&S Records web site
Tempo: 126 Rhythm: Boom/Chuck
A lively rhythm with clear leads played by banjo, guitar, and mandolin. Ain't No Grave Gonna Hold My Body Down was written by a revival preacher based on his own recovery from life-threatening sickness. Minor chords galore. Good word meter from both callers and they play off each other very well. Middle break and close have a percussive drop in lead instruments for 16 beats where original lyrics can be driven. Two figures offered – both are creative and Mainstream

HEADING WEST, ESP 1154 by Juli Burr
CD/MP3 single from dealers
Tempo: 124 Rhythm: Boom/Chuck (Western)
Music is well played with strong leads from banjo, guitar and harmonica. Music drops twice every stanza for drama. Key change on close. A song to bring the dance up. Juli appears on two labels this month and again uses good word meter. Figure is creative; callers may need to adjust timing for their dancers. *Heads Lead Right…Circle Halfway… Do Sa Do to wave…Circulate…Swing Thru…Boy Run… Tag the Line…Girl go Left, Boy go Right…Swing*

MEDALS FOR MOTHERS - Riverboat 352 by Justin Russell
MP3 single from Riverboat web site
Tempo: 126 Rhythm: Boom/Chuck (Country)
Western flavor with clean percussion, non-intrusive leads done by guitars and mandolin; full sound from ample fills. Calling is clear with good word meter. *Standard Ferris Wheel figure*

MY GIRL - Bob Cat 513 by Dave Guille
CD/MP3 single from dealers
Tempo: 125 Rhythm: Shuffle (Country)
Laid back version of classic rock song using a slight western flavor. Leads are clear using guitar and keyboards with slight background vocals used as fills. A good middle of the evening relaxer. Calling is melodic with good word meter. *Standard Ferris Wheel figure*

A FOOL SUCH AS I, ESP 1155 by Elmer Sheffield
CD/MP3 single from dealers
Tempo: 124 Rhythm: Shuffle (Swing)
A mix of western and fifties rock sounds. Clear rhythm with lead from acoustic guitar and fill from electric guitar throughout the song. Could either relax or energize the dance depending on the caller. Elmer uses singing word meter on breaks then talks the figures. Callers should be familiar with figure before calling to get proper timing and presentation. *Heads Wrong Way Prom ½…Reverse Flutter…Sweep ¼…Pass Thru…Single Circle… Left Swing Thru… Fan the Top…Slide Thru…Swing*

AMERICA FIRST, Gold Rush 171 by Shaun Brown and Tom Miller
CD/MP3 single from dealers
Tempo: 116 Rhythm: Boom/Chuck
Pretty music to a song with lyrics that are either patriotic or political, depending on your view. A laid back song that will require callers to generate excitement. Strong melody lead from piano with rhythm that is clear every 32 beats then fades. Tempo may need to be adjusted for your dancer's comfort. Two callers do nice job is trading off on the song (no harmony) with good word meter. *Heads Square Thru…Do Sa Do…Swing Thru… Boy Run…Bend Line…Right & Left Thru…Flutterwheel…Slide Thru…Swing*

WIDE OPEN SPACES, Gold Rush 172 by Lisa Minton
CD/MP3 single from dealers
Tempo: 121 Rhythm: Shuffle
Recent country song played with a strong lead provided by piano with guitar and fiddle fills. Callers will work on presentation to avoid sounding like a loop. May need to adjust speed to suit dancers. Caller uses good word meter but there are a lot of words to fit in some places. *Heads Square Thru…Right Hand Star…Heads Star Left…Do Sa Do… Touch ¼…Scoot Back…Swing*

SONG FOR A WINTERS NIGHT, Royal 1402 by Johnny Preston
MP3 single from Royal web site
Tempo: 129 Rhythm: Boom/Chuck
Super musicians playing a sweet sounding song. Clean rhythm with clear leads from guitar, piano, and fiddle. Lots of fills from fiddle, harmonica, and guitar to make a full sound that could energize a crowd. One high note that caller may have to fake. Caller uses good word meter but sometimes the music overrides the vocal. *Heads Square Thru… Right Hand Star…Heads Star Left…R&L Thru…Swing Thru…Swing Thru…Swing*

ABOVE AND BEYOND, Royal 161 by Jerry Story
MP3 single from Royal web site
Tempo: 130 Rhythm: Shuffle (Swing)
Country tune played by talented musicians. Clean rhythm with instrument drop out for dramatic effect. Clear lead from guitar, fiddle, steel with lots of fills including saxophone. Good middle of the evening song. One high note that make have to be faked. Jerry seems to enjoy calling the song using a figure that is tightly timed and is prompted. Most callers will adjust word meter for themselves. *Heads Left Hand Star…Corner Swing Thru… Girls Cross Run…Girls Run…Bend the Line…Right & Left Thru…Rollaway…Star Thru… Calif. Twirl…Swing*

BIRD DOG, Silver Sounds 276 by Elmer Sheffield
CD/MP3 single from dealers
Tempo: 128 Rhythm: Shuffle (Swing)
Solid rhythm with strong leads from electronic guitar, piano and organ. Song should lift the floor with many dancers singing along to a familiar tune. May need to adjust the speed to suit your dancers. Elmer's typical good word meter using lyrics and a style that will bring a smile to your face. *Heads Square Thru…Right Hand Star…Heads Star Left… Touch ¼…Scoot Back…Boy Fold… Girl Turn Thru…Star Thru…Promenade*

ME AND JULIO, Silver Sounds 280 by Jack O'Leary
CD/MP3 single from dealers
Tempo: 124 Rhythm: Shuffle (Latin)
Well-played music with clear leads from electronic guitar and flute sounds. The percussion has a Latin flavor and is very danceable offering a drop down of the music on the middle break to emphasize the rhythm. Cute sound effects are scattered for occasional fills. Jack always does a great job on vocals with good word meter and he really works his magic on the middle break lyrics. Should lift the floor. *Heads Square Thru… Do Sa Do…Swing Thru…Boy Run…Half Tag…Scoot Back…Boy Run… Right & Left Thru with a Full Turn…Promenade*

UNANSWERED PRAYERS, Sting 21113 by Thorsten Hubmann
CD/MP3 single from dealers
Tempo: 129 Rhythm: Shuffle
Typical good Sting music playing a country song that you will need to be familiar with. Music is quiet with strong leads from guitar, fiddle, piano and steel. Could be a relaxer if callers adjust speed and word meter. Caller uses good word meter and gets a lot of words in. *Heads Square Thru…Do Sa Do…Swing Thru…Boy Run…Bend Line…Right & Left Thru…Flutterwheel… Slide Thru…Swing*

WITH YOU, WITHOUT YOU, Sting 21114 by Jack Borgstrom
CD/MP3 single from dealers
Tempo: 129 Rhythm: Shuffle
A country music sound with clear rhythm and strong leads from guitar, fiddle, piano, and steel. Different ending that features an excellent piano player. A laid back song with a pretty melody and music to match. Callers should adjust speed to suit their dancers. Good calling with good but tight word meter. *Heads Prom Half…Square Thru…R&L Thru… Veer Left…Circ…Half Tag…Scoot Back…Swing*

What makes us discontented with our condition is the absurdly exaggerated idea we have of the happiness of others.

Fall Camporee

MontShire Campin' Squares ~ Chapter 181 of NSDCA

September 20, 21 & 22

Bald Mountain Campground, Townshend VT

Chris Pinkham, Caller & Gene King, Cuer

Early Rounds, Squares and Rounds ~ MS & PL with announced A1 ~ Workshops on Saturday

Contact: Bill & Kathy Parry 603-867-4871 william.parry@comcast.net

CAB DRIVER, Classic 102 by Buddy Weaver
MP3 single from Classic web site
Tempo: 125 Rhythm: Boom-Chuck
Older pop song that is also a classic Round Dance. Rhythm is laid back with clear leads that syncopate as the tune progresses. Leads and fills from clarinet, banjo, piano, guitar and xylophone. More of a relaxer than a driving number. Caller use good word meter. Song was previously released on vinyl. *Four Ladies Chain…Heads Prom ½…Star Thru… Calif Twirl…Do Sa Do to wave…Girl Trade… Swing Thru…Swing*

GHOST RIDERS IN THE SKY, Classic 103 by Buddy Weaver
MP3 single from Classic web site
Tempo: 128 Rhythm: Boom-Chuck (Western)
Well played music to a song that many dancers will recognize. Solid rhythm track with strong leads from guitar, piano and electronic horn; lots of fills from steel. Key change on middle and close. Could be a good opening number for the evening. Release is in stereo with music only on one track and music with harmony on the other track so that callers may use their Hilton to mix in harmony, as they want. Good word meter by caller. Song was previously done in vinyl. *Standard Ferris Wheel figure*

Hoedowns

MOTIVATOR - Blue Star 2566
CD/MP3 single from dealers or Blue Star web site
Tempo: 128 Rhythm: Boom-Chuck (Western)
Strong rhythm without leads but lots of fills using mandolin and guitar. Music has been done before on vinyl. Called track is Plus by Buddy Weaver

MAKE A WISH - Blue Star 2566
CD/MP3 single from dealers or Blue Star web site
Tempo: 126 Rhythm: Shuffle (Rock)
Modern sound with chords and plenty of fills using guitar, bells, organ and keyboard. Called track is Advanced by Buddy Weaver

RIVERBOAT JIG - Riverboat 355
package only from Riverboat web site
Tempo: 125 Rhythm: 6/8
Lively instrumental with strong leads featuring strings and reeds with percussion only interludes. This rhythm drives dancers wild and is a rare find in modern square dancing.

Reducing: Wishful shrinking.

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HAUNTED - Mesa Apache 1020
MP3 single from dealers or MAP web site
Tempo: 126 Rhythm: Boom-Chuck (Rock)
Very danceable rhythm with playful percussion fills. Guitar and keyboard plays fills – no lead, which makes this an excellent hoedown for your workshop tip. Dancers enjoy this hoedown.

MONEY HONEY HOEDOWN - Classic 501
MP3 single from Blue Star web site
Tempo: 125 Rhythm: Boom-Chuck (Western)
On the energy scale, it is mid-range. Strong leads from guitar, piano and horn. As tune progresses musicians sound more like a jam session and really go to town. Music has been done before on vinyl.

BELLS ON MY HEART, Royal 423
MP3 single from Royal web site
Tempo: 124 Rhythm: Boom-Chuck (Western)
Smooth rhythm with a rather strong melody that callers might want to sing. Featured instruments are guitar, piano, steel, and some bell fills. There is a key change on closing stanza so be sure to set your computer loop point 64 beats earlier to avoid key fluctuations.

MOUNTAINS OF HARMONICA, Classic 502
MP3 single from Classic web site
Tempo: 127 Rhythm: Boom-Chuck (Western)
Solid beat with a harmonica jamming no clear melody. This is for harmonica lovers. Energetic without being a driving piece of music. Music has been done before on vinyl.

RAIN, Classic 503 *(MP3 single from Classic web site)*
Tempo: 128 Rhythm: Boom-Chuck (Western)
Very rhythmic with percussion played by bass, guitar and drums. Piano drifts in and out playing no melody. On the energy scale, this is mid-range. This release and one above would be good for workshop tips as the music does not get in the way of the calling. Previously done on vinyl.

Purchase the music reviewed from your local dealer or the on-line sources below

Palomino Records	www.dosado.com/music
A&S Records	www.asrecordshop.com
Royal Records	royal-records.com
Crest Music	www.crestrecordings.com
Riverboat Music	www.square.cz/riverboat
Rhythm Records	www.rhythmrecords.biz
Mesa Apache Productions	arizonacaller.weebly.com
Blue Star Music	www.buddyweaver.com/bluestar.htm
Classic Square Dances	www.buddyweaver.com/classics.html

Comment

Jim Mayo

The recent (as I write this) New England Convention was a well run event in a good facility. The attendance continues to shrink as the Modern Western Square Dance population continues to decline in New England. That decline doesn't mean that those of us still taking part can't have a great time and enjoy the friendships that have always been an important benefit.

Next year, the convention will offer us a truly unique opportunity. The Omni Mount Washington Hotel is a spectacular facility in an even more spectacular location. Most of us rarely, if ever, stay in this kind of hotel. They are usually more expensive than we are willing to afford. The Convention Committee has negotiated a rate for this convention that, while more than we have usually paid, is way below what accommodations of this type cost. If you go on-line and look at the special packages they offer you will find them two or more times the NESRDC rate.

Mount Washington may seem a long way away but the roads that take you there are very good. And an added bonus is that you are driving through some of New England's most beautiful scenery. When you are in the hotel a look out the window of your room may likely include the top of Mount Washington itself. Whichever way you look the view will be of the White Mountains. If you haven't visited this region you certainly should and this convention will let you do it in a style that is way beyond the usual for most of us.

I would urge you all to give serious thought to attending this convention. The fixed room rate applies to all the rooms in the hotel but the earlier you sign up the wider choice you will have. The least of them are very fine but some offer really special accommodations. We already have our reservations. I hope we'll see you there.

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Lettin' the cat outta the bag is a whole lot easier than puttin' it back.

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

IMAGINE THAT by Susan Healea
Phase 2 Two Step; available on CD by Don Williams from Amazon. This is good country music with a smooth dance. Box, hitch, scissors, walk, forward two steps, scoot, side closes, circle away, strut together, face to face & back to back, basketball turn, vine apart and together, traveling door, lace up and a left turning box.

GONE WITH THE WIND by Bob and Barbara Wilder
Phase 3 Two Step & Foxtrot; available on TEMA EPTE 3, also several choices on Amazon. This is beautiful music; the dance was originally listed on VERNON'S ROUND DANCE REVIEW in May 1985, it needs a new look today. Walk, side-close-forward-close, Foxtrot left turns, ½ box, hover, forward-forward/lock, lunge apart, forward two steps, fan, closed change, maneuver, spin turn, progressive twinkles, diamond turn, side-draw/sway, twist vine 4 and point.

HIROMI'S CHA CHA CHA by Akihiko and Hiromi Tani
Phase 3 + 1 (Triple Chas) Cha Cha; from Amazon and others; music is by Abba "DANCING QUEEN", you may already have the music – we do. Hand to hand, shoulder to shoulder, fence line, crabwalk, triple chas, chase, peek-a-boos, shadow position, solo fence line, cucarachas, break back to open, circle away & together, right hand star & wheel, open break and whip.

SEVEN SPANISH ANGELS by Harriett and Bob Clarke
Phase 4 Rumba; available from Amazon. This is good country music with a very good dance. Umbrella turns, open hip twist, fan, hockey stick, lariat, time steps, aida, switch cross, crabwalk ending, open in and out runs, fence line, whip, chase, shadow fence lines, New Yorker in 4, chase with peek-a-boos, break back to open, shoulder to shoulder and through to a serpiente.

LOVER'S GUITAR by Dan and Doris Sobala
Phase 3 Rumba; Available on Grenn 17025 and 14206. This dance was listed as a phase 2; however Rumba "NOW" starts at phase 3. More good dance music and a good dance. Circle box, lariat, cucarachas, scissors, box, twirl to tamara, wheel, unwind, circle chase, hitch, turning two steps, side-close-side, behind-side-thru and side lunge.

MAMMA MARIA by Akihiko and Hiromi Tani
Phase 3 Cha Cha; available from Amazon (I just bought a copy for 99 cents). The music is very catchy, lyrics are in Italian; this is a dance to try. Basic, New Yorker, fence line, shoulder to shoulder, underarm turn, lariat, spot & time, time & spot, 'full' turn chase, traveling doors, vine 2 face to face and back to back, twirl vine and reverse twirl vine, sand steps and quick vine 8.

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JUNE NIGHT by Dorothy Sanders
Phase 3 Two Step; available on Grenn 17138 and others. My copies of the records are buried but Grenn has good dance music and I liked this dance choreography. Forward two steps, hitch, circle away 2 two's, strut together, Suzie Q, limp 4, walk, turning twos, progressive scissors, checking, fishtail, strolling vine, vine 4, pivot 2 and scoot4.

MY BABY JUST CARES FOR ME by Gert-Jan and Susie Rotscheid
Phase 3 + 1 (American Spin) + 1 (Modified Pretzel Turn), Jive; available from Casa Musica and others. Good jive music and a good dance. Chasse left and right, change left to right and right to left, kick ball change, American spin, change behind the back, double rock, pretzel turn, rock the boat, jive walks, throwaway, link rock, right turning fallaway, and fallaway throw away.

BALI HA'I IV by Karen and Ed Gloodt
Phase 4 Rumba; available from Amazon. We have this on a Star record as we have been using a phase 3 Rumba; this is being added to our collection of 750+ dances on the computer. Cucarachas, hockey stick, flirt, fan, alemana, cuddles, break back to open, basic, New Yorker, spot turn, trade places, open break, shoulder to shoulder, fence line, crabwalk, aida, switch and cross.

DELICADO by Bill and Maxine Ross
Phase 4 Samba; available from iTunes and Amazon. This is perfect Samba music. Whisk, Samba walks, criss cross volta, traveling locks, copas, traveling volta, left turns and basic.

MAKES NO DIFFERENCE by Don and Doris Sobala
Phase 4 Foxtrot and Jive; available on Grenn 14140 and several variations on Amazon. Diamond turn, 3 step, maneuver, over spin turn, box, hover, weave 6, open impetus, left turns, change places-twice, fallaway throwaway, link rock, basic rock, right turning fallaway, pretzel turn and transition to x-line.

SUGAR BLUES by Len and Sue Vance
Phase 4 Foxtrot & Jive; available on MCA 60120 and several choices on Amazon. The music is old Big Band sounds. Right turning fallaway, change right to left spanish arms, swivel rock, rock the boat, forward-lock-forward, open telemark, feather finish, 3 step, ½ natural, closed impetus, whaletail, reverse wave, change sides, twist vine 4 and pivot 4.

There was only 1 phase 2 dance to review; another was listed as a 2 but is now considered a 3. That is why there are so many phase 3's and 4's this month.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com*.**

Ed Foote

WE CAN NOT GO BACK – Part 1

In a letter appearing in another square dance publication, John Prestridge of Mesa, Arizona laments the fact that square dancing used to be very popular, but that around 1988 a downward trend started and this continues today. He asks why we cannot go back to the "glory days" of square dancing in the early and mid-1980s.

John is right that the downward trend started about 1988, and many people want to place the blame on the square dance activity itself. Yet, if one goes back and reads letters-to-the-editor from square dance publications in the 1970s and 1980s, one sees that the exact same problems in that time are the same problems and concerns present today.

The reason for the downturn in square dancing has nothing to do with the activity itself, although there are always places where improvement can be made. The reason for the downturn has to do with changes in society, how we as a collective people think in the U.S. Let's look at the big picture and how it affects square dancing.

ALL GROUP ACTIVITIES ARE DOWN According to *Psychology Today Magazine*, group activities started to decline in the late 1980s and have been in a free fall ever since. Bowling was once trumpeted as the model which square dancing should follow, but in the last 20 years countless bowling alleys have closed. Those who have remained open have had to go to flashing lights and glitter, which upsets the owners but it is the only way they can remain in business. Almost any group activity one can name, from churches, to fraternal organizations, to social groups have all seen a serious downturn in the past 20 years. Why are group activities down? There are many reasons.

1. **STAYING AT HOME HAS BECOME MUCH MORE POPULAR** According to a Newsweek Gallup poll in 1989, 70% of all adults said that staying at home was their favorite method of relaxation. In 1986 it was only 25%. Why is staying at home so popular? 3 reasons.

(a) **A SAFE HAVEN FROM LIFE'S PRESSURES** According to *Psychology Today*: "Many people in the 1960s, 1970s, and the first half of the 1980s viewed staying at home as a trap, an infringement on their freedom to discover and express themselves. Now it is a refuge from the pressured life and tough times outside."

(b) **HOME MOVIE RENTAL** With the advent of video cassettes in the late 1980s, and the subsequent move to DVDs, people can stay home and watch movies constantly.

(c) **NUMEROUS TELEVISION CHANNELS** Most people can now receive at least 60 channels, and many people receive 150 - 200 channels. That's a lot of entertainment coming into the home.

(d) **HOME COMPUTERS** This was the big nail in the coffin for all group activities. Once the Internet came along in the mid 1990s, people preferred to sit home and work with their computer and this trend has skyrocketed as the Internet has become extremely user friendly.

Part 2 in the September issue

CALLERLAB PRESENTS NEW MISSION STATEMENT

PRESS RELEASE

Periodically, every organization has to take a step back from the daily fray and take stock of how it is doing. Are its goals still relevant? Is it still effective? Does its structure still work? Is it really working towards a better future? It has been quite a number of years since CALLERLAB has gone through this exercise, and our world has changed considerably since our last review.

Crucial to answering such questions is having a clear idea of our mission: Why does CALLERLAB exist? Before we can determine how well we are doing, we have to know what it is we are trying to do. Since our annual Convention is the only time of year when a large number of us gather together, the EC decided to seize the occasion to start the process of updating our mission statement. Members of the Board of Governors and Past Chairmen were invited to participate in a day-long session on the Saturday before Convention to formulate an updated mission statement.

Ideally, a mission statement needs to be concise - as few words as possible. So few, in fact, that it can be easily memorized and called to mind whenever making a decision about where to allocate time and resources. Each decision should be made on the basis of how well it serves that overall mission. On the other hand, this concise statement must embrace and encompass all the areas the organization needs to concern itself with. This is a delicate balance.

We believe our meeting was highly successful in creating a mission statement that meets these criteria. People sometimes wonder why it takes a group a whole day to come up with a single sentence, but a sentence that conveys so much meaning in very few words takes a lot of discussion.

In the end, our new mission statement turned out not to be a radical change in substance from the old mission statement. However, it is dramatically different in form. The old mission statement was about two-thirds of a page long, contained a number of bullet points, and was not remembered verbatim by anyone. The new mission statement is a single short sentence:

"To foster the art of square dance calling, and improve caller skills."

While it may be brief, this sentence incorporates or implies all the information contained in our previous mission statement. It is easily remembered, and can be used to measure each and every activity we undertake on behalf of CALLERLAB-how well will it further this mission?

One of the foremost implications of this mission statement is that it firmly establishes CALLERLAB as an organization of callers, concerned primarily with the art of square dance calling. For many, the first question that comes to mind is "What about dancers and dancing-are we not concerned with them?" Of course we are concerned with dancers and dancing. Without them there is no art of square dance calling. So dancers and dancing are a huge concern of CALLERLAB - but not our main mission. Our purpose is to "foster the art of square dance calling" and our interest in dancers and dancing must be viewed through that lens.

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Today we are hugely concerned with the declining population of square dancers. Without square dancers there is no square dance calling. Therefore, JOB #1 for us is to increase the number of active square dancers. In today's circumstances, that is the first priority that flows from our mission statement. The following statement, which appears on our home page, provides our mission statement and lists the current top priorities that derive from it:

CALLERLAB is an organization of square dance callers. The CALLERLAB Mission Statement is:

"To foster the art of square dance calling, and improve caller skills."

In pursuing this mission, we engage in activities supporting a number of goals:

1. Increase the population of square dancers.
2. Maintain high standards of education for callers and dancers by establishing standard curricula, training materials, and accreditation standards.
3. Maintain high professional and ethical standards among callers.
4. Maintain open and continuous communication among callers, dancers, leaders, and other organizations associated with the activity.
5. Encourage high standards of dance practice, responsibility, and ethics among all leaders of dancing.

Primary among these activities are:

1. An annual international convention which provides meetings and education sessions targeting all our goals.
2. The maintenance of dance programs and definitions that set the standards which shape the practice of Modern Western Square Dancing.

Written and presented by Barry Clasper, Chairman of the Board of Governors

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

SELECTED BY

BIRGIT MAGUIRE

I SAW LINDA YESTERDAY

COMPOSERS: Charlie Brown
9294 St Rte 44 Lot 32A
Mantua OH 44255
rdcuer@gmail.com

MUSIC: "I Saw Linda Yesterday" by Dickey Lee
available as download
SPEED: as recorded
FOOTWORK: Opposite unless noted
PHASE: II+2 (fishtail & strolling vine)
SEQUENCE: INTRO, A, B, C, A, B mod, END
RHYTHM: Two Step

INTRO

1 - 8 OP FCG WAIT 2 MEAS;; APT,-, PT, -; TOG, -, TCH, -;
TRAVELING BOX TO SCP;;;;

A

1 - 8 2 FWD TWO STEPS;; SCOOT 4; WALK 2; LACE UP TO BFLY;;;;

9 - 12 FC TO FC; BK TO BK TO OP; FWD, LOCK, FWD TWICE;;

13 - 16 VINE APT 3; TOG 3 TO SCP; HITCH 4; WALK & FACE;

B

1 - 8 STROLLING VINE;;;; 1/2 BOX; SCIS THRU; SIDE, CLOSE TWICE;
WALK & PU;

9 - 12 2 FWD TWO STEPS;; 2 PROG SCIS TO BJO CKG;;

13 - 16 FISHTAIL; WALK & FC; 2 TURNING TWO STEPS TO BFLY WLL;;

C

1 - 4 VINE 3 & TCH; VINE WRAP; UNWRAP; CHANGE SIDES TO BFLY;

5 - 8 VINE 3 & TCH; VINE WRAP; UNWRAP; CHANGE SIDES TO SCP;

B (mod)

1 - 8 STROLLING VINE;;;; 1/2 BOX; SCIS THRU; VINE 8 TO SCP;;

ENDING

1 - 4 2 FWD TWO STEPS;; SLOW OP VINE 3 & POINT 4 LOD;;

Full cue-sheet available on
www.mixed-up.com/cuesheets/community/I Saw Linda Yesterday.pdf
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343

SQUARE DANCE FOUNDATION of NEW ENGLAND, Inc.

www.sdfne.org

At the foundation's May 11 Annual Meeting, the following were honored and remembered.

Top - Barbara & Bob Graybill

Center - Joe Casey's family

Bottom - Doug Ross's family

ROUNDALAB ROQ – 3rd Quarter 2013

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)

PHASE 2: ***Beverly & Robert MacKay, Chaircouple***

ROQ: Everyday (TS), Jan & Charlie Bitter, COL 900043B
download Buddy Holly "Greatest Hits", tk 5

1st RU: I Saw Linda Yesterday (TS), Charlie Brown & Linda Cooley
Artist: Dickey Lee, download from Amazon

2nd RU: Brandy (TS), Bev Oren, CD: "Pop Music: The Golden Era 1951-1975", tk 4
"Brandy (You're a Fine Girl)" by Looking Glass, download from Amazon

PHASE 3: ***TJ & Bruce Chadd, Chaircouple***

ROQ: El Pato Loco (TG), Judy & Ed Jaworski
Ray Davies & the Button Down Brass, download from Amazon

1st RU: Zou Bisou Bisou (RB/TS), Annette & Frank Woodruff
"Mad Men," Jessica Pare, download from iTunes

2nd RU: Feel The Love Tonight (RB), Ron & Jan Betzelberger
STAR 178, Ross Mitchell

PHASE 4: ***Karen Fisher, Chairperson***

ROQ: **Watermark 4 (WZ), Walter & Eula Brewer**
CD: Stephano Nanni-Bill & Bobbie Awards 1, Casa Musica download

1st RU: The Way We Ought To Be (FT), Randy & Marie Preskitt
CD: "All Aboard! Indigo Swing," mp3 download

2nd RU: That's Life (WC), Christine & Theron Hixson
Helmut Lotti CD: Time to Swing, tk 2
or will fit Frank Sinatra version download from Amazon or iTunes

PHASE 5: ***Debby & Tim Vogt, Chaircouple***

ROQ: **How Lucky Can One Guy Be? (JV), Randy & Marie Preskitt**
"Indigo Swing" CD: All Aboard! Track 3, Amazon.com

1st RU: Sprint (WZ), Kenji & Nobuko Shibata
CD: Casa Musica "Ballroom Classics 4," tk 4

2nd RU: Somewhere Beyond the Sea (FT), Ken & Irene Slater
CD: Rod Stewart Great American Songbook #5

PHASE 6: ***Dave Goss & Ulla Figwer, Chaircouple***

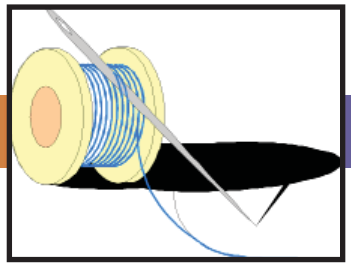
ROQ: **Theme From "Sunshine" (WZ), Dwain & Judy Sechrist**
Casa Musica download, "Ballroom Fantasy-Premium Standard," tk 1

1st RU: Conquest Of Heaven (WZ), George & Pamela Hurd
Prandi Sound CD: "Only Ballroom 1," tk 6, artist: Alessandro Olivato

2nd RU: Every Day I Love You (BL), Mark & Pam Prow
"Every Day I Love You" - The Pop Royals - Sing the Best of Boyzone, tk 12
download from Amazon, iTunes & others

Opportunities always look bigger going than coming.

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Interfacing

Interfacing is the *'back stage'* of the garment. For everything to look good *'out front'* there is a lot of work going on behind the scenes. Interfacing provides support, prevents stretching, and makes your garment look newer longer. Using interfacing takes time and techniques that some stitchers think can be skipped. They overlook that *'fussy stuff'* in favor of speed. These fussy steps will take the garment from the *Community Theater* up to the lights of *Broadway*.

There are more types of interfacing today than there were a few years ago because there are more types of fabric available to the home sewer. The trick is to combine the right interfacing with the right fabric. Different parts of the garment need different amounts of support. Two layers of a thinner interfacing may work better than one layer of thicker. Some fabrics can not stand the heat required for fusible interfacing. There are fabrics that should be interfaced with another piece of fabric because the color of the interfacing will show through. Using black interfacing on darker garments can keep the interfaced areas looking darker longer. Some decisions are science and some are personal preference.

The first thing to do with interfacing is shrink it. This applies to sew-in and fusible. The yoke on a blouse of mine is bubbled because the interfacing shrank after it was finished. Fabric bubbling indicates interfacing shrinking, interfacing bubbling indicates fabric shrinking. Place the interfacing loosely in the tub. Turn on the hot water and just cover the interfacing. Let it relax in the tub until the water cools. Take it out and wrap with a towel to blot out some of the moisture. Do not wring, squeeze or twist. Then lay it out on a table until dry. After shrinking, gently roll the interfacing around an old wrapping paper core to keep it smooth. A good place to keep a interfacing supply is in a plastic wrapping paper box.

When purchasing interfacing buy a bigger piece than is needed for one project. Write the name of the interfacing on a corner. Then if you find a favorite, you will be able to get more. Purchasing extra interfacings will allow you to have different weights on hand for new projects. If a piece of fusible interfacing is wrinkled, place it resin side down against a Teflon pressing sheet. Press out the wrinkles using as little heat as possible. Let it cool and peel it from the sheet.

Take time to test the fusible interfacing with the fabric. Just holding them together won't give a true feeling for the completed project. With iron-on interfacing the resin will make the bonded piece stiffer than the fabric and interfacing would seem to be when they are just held together. This is because the resin eliminates any movement between the layers. Some fabrics will not work with iron on interfacing due to the type of fiber or the weave. The resin can also change the surface texture of the garment. If it has a loose weave like seersucker the 'bumps' will be flattened by iron-in. Even if the surface texture is not very apparent it is always best to do a test sample. Take a 6 inch square of fabric and a 5 inch square of interfacing. Bond them together and see how they react. They may be too firm or not firm enough.

Four factors are necessary for a bond between fabric and interfacing. They are, heat, steam, pressure and time. The iron must hot enough to melt the resin. Wool is the usual setting but check the manufacturer's suggestion. Steam is necessary to make the resin liquid. Never soaking wet, a damp press cloth or the iron's steam is the correct amount. Pressure forces the interfacing and the fabric together. Lower the ironing board and push down very hard, do not move the iron back and forth. It takes time for all of this to happen, 10 to 15 seconds in each spot is required to get a proper fuse. Cooling is as important as heating, let the fabric cool completely before handling. Then check the bond. Try to pull it apart, roll it, fold it, feel it and examine it. Don't be timid about fusing or the bond won't hold through the first wash.

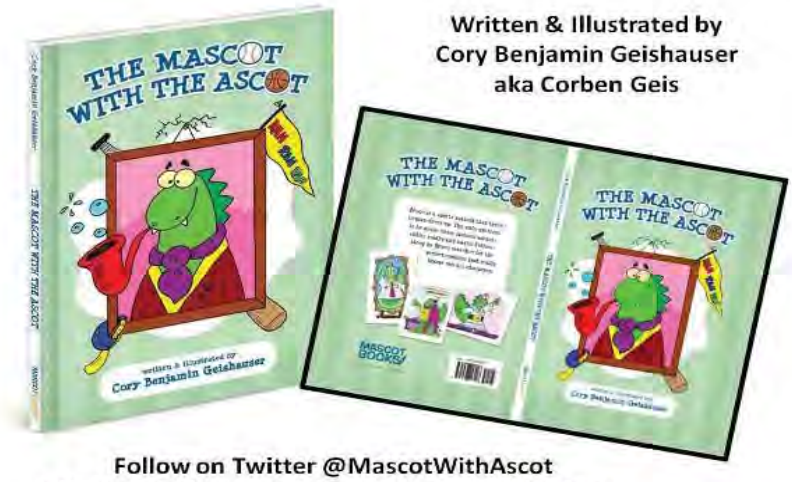
Before doing any fusing, lay an old piece of sheet over the board to prevent any resin from sticking to the cover. Lay the fabric right side down, on the board. Press the fabric with a lot of steam. This warms and prepares the fabric. Position the interfacing, resin side down, on the fabric. Before pressing hover the iron just a half inch above the interfacing, and press the steam button. Steam the entire piece of interfacing. This should prevent any further shrinkage. Starting in the middle press the interfacing to the fabric. Hold the iron in each spot for 15 seconds and press hard. Move to the next area, over lapping a little, and press again. Repeat the process until all areas are fused. Flip the piece over and repeat the pressing on the fabric side. Then let it cool completely before cutting or sewing.

Look inside a top quality purchased ensemble and you will see layers of interfacings and inner stitching that give the garment its shape and style. These techniques can be duplicated at home, if you take the time to set the stage.

New Children's book by Corben Geis

THE MASCOT WITH THE ASCOT

Bryce is a sports mascot that loves to play dress up. The only problem is he needs some fashion advice; sadly, madly and badly. Follow along as Bryce searches for the perfect costume that really brings out his character.



Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

"After playing a sports mascot for a minor league baseball team for nearly 10 seasons, I have finally finished my first kids book about a funny mascot. I hope you enjoy it!" - Cory G.

For autographed copies with original artwork drawings inquire at www.corbengeis.com

Follow on Twitter @MascotWithAscot
LIKE the Facebook Page *The Mascot with the Ascot*

Available at www.mascotbooks.com

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

What a great home dance Riverside Squares had on May 4th! All eight squares in attendance enjoyed Bill Mager calling and Birgit Maguire cueing!

The pictures say it all! Top, Bill and the square dancers. Bottom is Birgit and the round dancers.

Join us for our 2013 summer program, three Saturday nights of alternating Mainstream and Plus. The dates, callers and cuers are: June 22, Red Bates and Scott Cohen; July 20, Noah and Barbara Nutting, and August 17, Don Bachelder and Marilyn Rivenberg.

Riverside scouts found a new location for the summer program at St. Joseph's Church Hall in Wakefield.

This facility is very large with excellent air conditioning. So come in casual dress for a fun night of dancing and good old summertime refreshments, ice cream and lemonade! For more details check our ad on page 23 and the website www.riversidesquares.org.

The Riverside Squares garden is in full bloom thanks to the leadership of Ingrid Barry. It is located in the traffic island on Holten Street near the municipal parking lot.

Wednesday September 11 is right around the corner! Our free Fun Night will kick off our fall multicycle program. Enjoy soup and chili, a modern square dance demonstration, and an introduction class.

We are looking forward to another well planned regular dance season. Looking for a dance in September? Kip & Linda Moulton will be at Riverside in September. Our 50th anniversary celebration is March 15, 2014 with three special callers: Norm Poisson, Bob Butler, and Ted Lizotte, and cuer Harriett Clarke. This dance will be at the North Shore Community Baptist Church in Beverly Farms.

Enjoy the long days of summer!

GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
Needham MA

Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

Great Plain Squares - the place to dance in 2013

No Wednesday dances
for the summer.
Join us for the Summer Dance.

Our Caller and Cuers:
Bob Butler
Phil Gatchell, Scott Cohen

Summer Dance MS/PL
Saturday - July 27
Steve Park / Harriett Clarke
Beautiful Wooden Floor
Air Conditioning
Unitarian Church
23 Dedham Ave, Needam MA

Check www.GreatPlainSquares.org for details

ROUND DANCE WITH
BIRGIT & RICHARD MAGUIRE

July

Sun 14 Nubble Lighthouse Keepers, Wells ME
Sat 27 Hayloft Steppers, Sturbridge MA

August

Thur 8 Hayloft Steppers w/Keith Stephens, Sturbridge MA
Sat 24 Hayloft Steppers, Sturbridge MA

New classes starting September 10

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

Riverside Squares - SUMMER DANCES

****** NEW LOCATION **** St. Joseph's Church**
173 Albion St, Wakefield ~ *Directly across from train station.*
Air Conditioned Hall ~ Casual Attire

Saturday, July 20 ~ *7:30-8 - Rounds* ~ 8:00-10:30 pm - MS/PL
Caller: Noah Nutting Cuer: Barbara Nutting

Saturday, August 17 ~ *7:30-8 - A1* ~ 8:00-10:30 pm - MS/PL
Caller: Don Bachelder Cuer: Marilyn Rivenburg

For moe info: www.RiversideSquares.org or - Peter & Anne Schwind 978-475-8216

Send your club news & photos to:

nesdm@squaredance.ws

Happy Time Squares 4th Annual!

Summer Swing Dance Weekend!

July 4/5/6/7, 2013

Circle 9 Ranch & Campground

39 Windymere Drive, Epsom, NH 03234

Air Conditioned Dance Hall!

Rounds

Bob & Rachel Boudrow

Squares

Ted Lizotte

Squares

Lenny Stratton

DANCE SCHEDULE

Thursday Trail In: MS/PL w/Lenny Stratton: 7:30-10:30
Friday Evening: MS/PL w/Ted Lizotte: 7:30-10:30
Saturday Afternoon: MS/PL w/Lenny Stratton: 2-5pm
Sunday Trail Out: MS/PL w/Lenny Stratton: 10am-12pm

WORKSHOP SCHEDULE

Friday: Squares/Lenny Stratton, 10-11:30am
Saturday: Rounds/The Boudrows, 10-11:30am

RATES

Full Weekend: $65/Couple * $33/Individual
Single Dance: $8/Dancer
Camping: 603.736.9656 / Circle9Ranch.com
Mention "Happy Time Squares" For $25/Night

REGISTRATION INFO

603.509.2639 / 603.332.9105
HappyTimeSquares.org

Happy Time Is Hearing Enhanced!
Bring Your FM Receiver &
Never Miss A Call! Be Part Of All The Fun!

Air Conditioned

Proudly Present

Happy Time Squares & Silva Swingers

Summer Breeze

Nashua YMCA

24 Stadium Drive, Nashua, NH

Rounds

Bev MacKay

Squares

Bill Mager

AUGUST 3, 2013
Early Rounds: 7:30
MS/PL: 800-10:30

Dance/Ticket Info

kathowy@metrocast.net/603.332.9105
pra011@verizon.net/978.692.7819
HappyTimeSquares.org

Tickets
Advance: $7
Door: $8

Door Prizes * $50/50$ * Refreshments * Fun

BRADFORD COUNTRY SQUARES

Hearing Enhancement Available

Both Dances
Kearsarge Regional Elementary School
Old Warner Rd, Bradford NH
7:00 - 7:30 Early Rounds ~ 7:30 - 10:00 MS/PL + A-1 tip

Casual Dress

Saturday, July 20 ~ *Lemonade in the Shade*

Chris Pinkham **Don Scadova**

Saturday, August 17 ~ *Beach Ball Bash*

Lenny Stratton **Jennie Frisella**

Workshops in July – Thursdays, 7-9pm at Trinity Bible Church on Rte 114 in South Sutton
Call to confirm July dates - contact Warren Sherburne (603) 863-6394
bradfordcountrysquaresnh@yahoo.com
www.bradfordcountrysquares.freeservers.com

MAINE

Hearing Enhancement Available
Bring an FM Radio

NUBBLE LIGHTHOUSE KEEPERS
SUMMER SQUARE DANCING

Sunday Nights - 7:30 to 10:00 - Early Rounds 7:00
MAINSTREAM & PLUS and ROUNDS

AIR CONDITIONED
Singles Welcome

July	7	Darrell Sprague / Marilyn Rivenburg
	14	Jim Mayo / Birgit Maguire
	21	Kip Moulton / Linda Moulton
	28	Don Bachelder / Sandra Burke
August	4	Ted Lizotte / Bernie Porter
	11	Bob Butler / Barbara Horlor
	18	Dave Perrault / Phil Gatchell

WOODEN FLOOR
Soft Soled Shoes
PLEASE

Wells Activity Center Sanford Rd - Route 109 Off Route 1, Wells ME

No Banner Raids **Info: Ken & Denise 207-608-1333** or nubblesdc@aol.com **$6.00 per person**

Twin-City Spinners
Lewiston-Auburn, Maine

A MODERN SQUARE DANCE CLUB

Featuring modern music, casual dress and where rule one is always

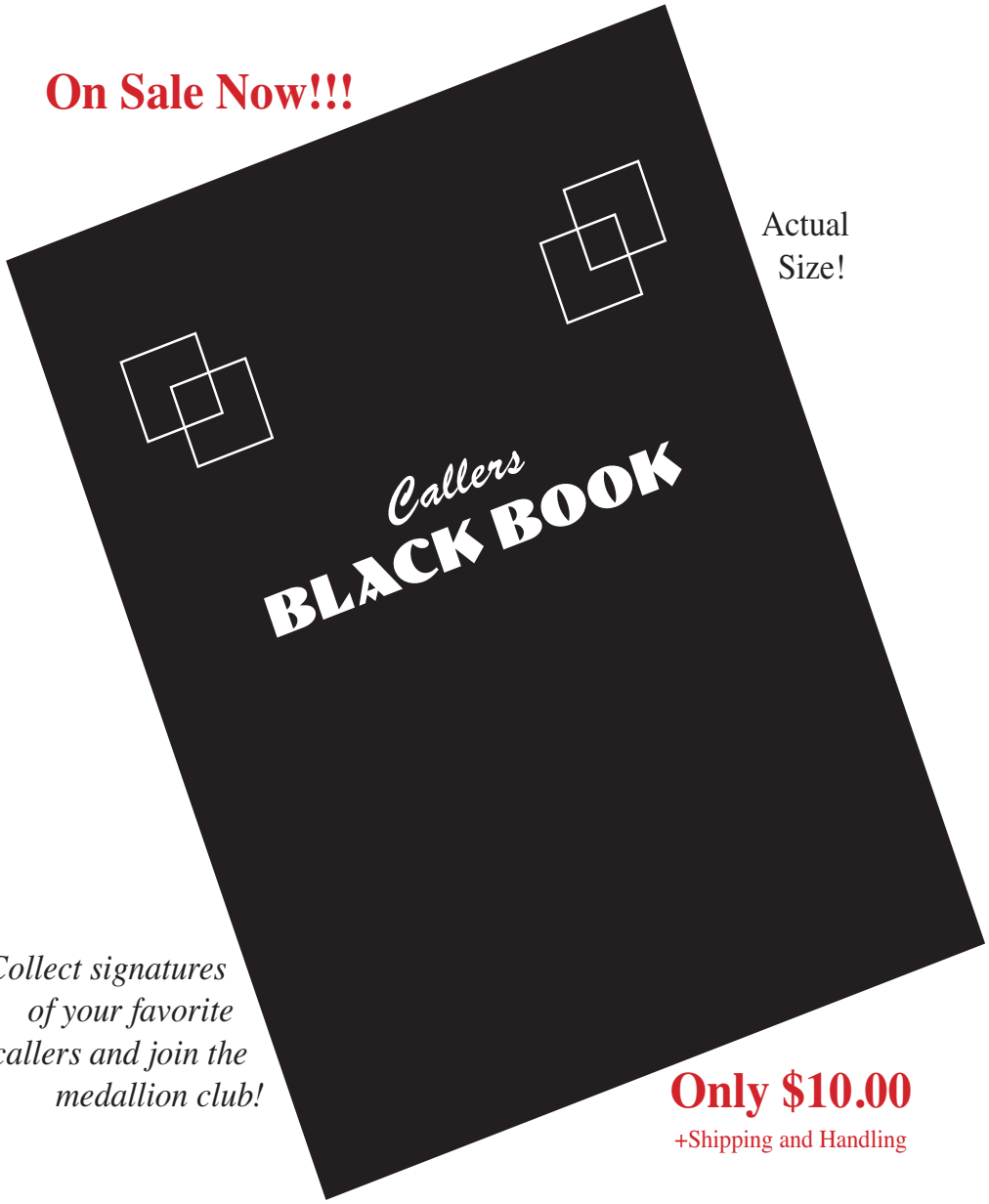
HAVE FUN!

THURSDAYS: 6:00 -7:00 WORKSHOP, 7:00-9:00 DANCING SQUARES AND ROUNDS (MS W/P ON REQUEST)
LEWISTON YWCA, 130 EAST AVE., LEWISTON (HTTP://GOO.GL/MAPS/KGMEM)
OR CALL 207-841-7959 ≈ OR EMAIL ≈ ALHIPKINS@SQUAREDANCEME.US

The happiest miser on earth is the one who saves friends.

The Callers BLACK BOOK

On Sale Now!!!



Actual Size!

Collect signatures of your favorite callers and join the medallion club!

Only $10.00
+Shipping and Handling

ORDER ONLINE AT WWW.KENRITUCCI.COM

For More Information Contact:
Ken Ritucci
132 Autumn Road, West Springfield, Ma 01089
413-262-1875 • ken@kenritucci.com
www.kenritucci.com

Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

JULY

Thu	4	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	6	Hayloft Steppers - Sturbridge MA - Silva / Rivenburg & Gatchell			ERD, MS & PL
Sun	7	Nubble Lighthouse Keepers	Wells ME	Sprague / Rivenburg	ERD, MS & PL
Thu	11	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	13	Hayloft Steppers - Sturbridge MA - Mager & Lizotte / Rivenburg & Gatchell			ERD, MS & PL
Sun	14	Nubble Lighthouse Keepers	Wells ME	Mayo / Maguire	ERD, MS & PL
Thu	18	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	20	Bradford Country Squares	Bradford NH	Pinkham / Scadova	ERD, MS & PL
		Riverside Squares	Wakefield MA	N Nutting / B Nutting	ERD, MS & PL
Sun	21	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	ERD, MS & PL
Thu	25	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	27	Great Plain Squares	Needham MA	Park / Clarke	MS & PL
		Hayloft Steppers	Sturbridge MA	Stratton / Maguire	ERD, MS & PL
Sun	28	Nubble Lighthouse Keepers	Wells ME	Bachelder / Burke	ERD, MS & PL

AUGUST

Thu	1	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	3	Hayloft Steppers	Sturbridge MA	McCue / Fremault	ERD, MS & PL
		Happy Time & Silva Swingers	Nashua NH	Mager / MacKay	ERD, MS & PL
		Sage S&RDC	Bath ME	Dougherty / Arsenault	ERD, MS
Sun	4	Nubble Lighthouse Keepers	Wells ME	Lizotte / Porter	ERD, MS & PL
Thu	8	Hayloft Steppers	Sturbridge MA	Stephens / Maguire	ERD, MS & PL
		Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	10	Hayloft Steppers	Sturbridge MA	Lizotte / MacKay	ERD, MS & PL
Sun	11	Nubble Lighthouse Keepers	Wells ME	Butler / Horlor	ERD, MS & PL
Thu	15	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	17	Bradford Country Squares	Bradford NH	Stratton / Frizella	ERD, MS & PL
		Riverside Squares	Wakefield MA	Bachelder / Rivenburg	EA-1, MS & PL
Sun	18	Nubble Lighthouse Keepers	Wells ME	Perrault / Gatchell	ERD, MS & PL
Thu	22	Hayloft Steppers	Sturbridge MA	Preston / MacKay	ERD, MS & PL
		Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	24	Hayloft Steppers	Sturbridge MA	Larson / Maguire	ERD, MS & PL
Thu	29	Twin City Spinners	Lewiston ME	Hipkins	MS w/PL
Sat	31	Hayloft Steppers	Sturbridge MA	Pinkham / Williams	ERD, MS & PL

Workshops

JULY

Thursday

4-11-18-25	Twin-City Spinners	Lewiston ME	MS, PL	SQ
	Bradford Country Squares	South Sutton NH (call for exact dates)		SQ

August

Thursday

1-8-15-22-29	Twin-City Spinners	Lewiston ME	MS, PL	SQ

The Northeast Square DANCER

September 2013

It's Back! Square & Round Dancing Is Back In Full Swing!!!

56th N.E. Square & Round Dance Convention's

KICK OFF DANCE

Sunday, SEPTEMBER 29, 2013

Y.M.C.A. Nashua
24 Stadium Dr., Nashua, NH

$ 7.00 Donation Per Person
Snacks - 2 to 4:30 pm - Silent Auction - Split The Pot
Convention Committee Callers & Cuers

Be Our Guest
For An Afternoon Of Fun & Friendship

"Our Only Excuse For Existence Is To Be Of Service"

Northeast Square Dancer
782 Jays Way
Ringgold GA 30736

www.squaredance.ws
nsd@squaredance.ws
706-413-0146

Copy 737 **Pages 31** **Volume 63 - Number 1** **September 2013**

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Paul Moore
Karen Reichardt
Ken Ritucci
Buddy Weaver

DEADLINE for AD and NEWS COPY
for **November 2013 is September 10**

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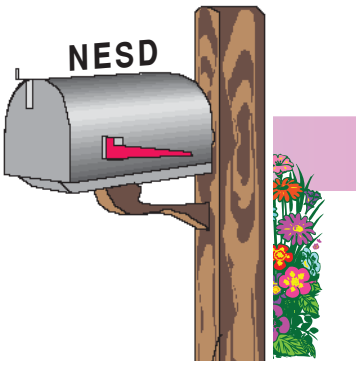
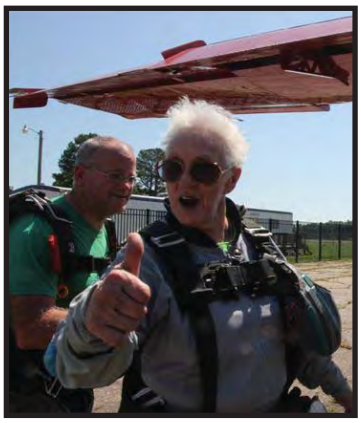
LETTERS



Dear Pat & Ed,

A tandem sky dive has been a part of my bucket list. I finally did it in Chester SC at *SKYDIVE Carolina* who had very professional divers and crews.



The jump was from 14,000 feet in tandem with an instructor. A videographer dove the entire jump and continually snapped pixs and a video.

Here's a photo of our daughter, Tappie, her daughter, our granddaughter Kendyll, and myself. Kendyll graduated from high school on June 11 in North Carolina and this was a gift to her mom and me. Kendyll is going again in August and I am planning another trip so I can go again. Tappie said "once was enough." Tappie is a figure skater, teaches special needs students and is the coach for North Carolina Special Olympics. Kendyll has been accepted to Vanderbuilt University, full scholarship.

It was a day in my life, something to always remember. Thanks and God bless.

Harriett Clarke

Comment

Jim Mayo

At a recent meeting of the Cooperation Committee there was a discussion about programming of callers at National Conventions. The term "National" caller was mentioned as different from "Local" callers. That led some to ask what, exactly, was a "National" caller. After considerable discussion it became clear that there really wasn't a definition that everyone understood and could accept.

The identification of a caller as National goes back a long way in square dance history. When I began calling, before National Conventions or even modern square dancing, there were a few callers who traveled widely. "Pappy" Shaw touring with his student demonstration group was one and even before that Benjamin Lovett probably went to areas away from Michigan with Henry Ford's support and sponsorship. At that time nearly all square dancing was local, travel wasn't easy and for a caller to travel more than one state from home was really rare.

After WWII square dancing exploded, callers traveled to Shaw's summer institutes and met other callers from areas far from home. They hired each other to call in their areas and a small group of callers was established who traveled widely and earned their living by calling square dances. Several of them were among the earliest recording callers. It was about that time that I first heard the term "National" caller. Another term used to identify that group of callers was "traveling" caller.

The most prominent among that group of early traveling callers are names still known to many today, Les Gotcher and Ed Gilmore. By 1960 there were a hundred or more callers traveling full, or nearly full, time and supporting themselves by calling. By then there were also big regional festivals, state festivals, the National Convention and big commercial festivals. The traveling callers were hired to staff these and they were known as "National" callers.

New England was a popular destination for the traveling callers. We had so many large successful clubs that a caller could book the weekends at our square dance barns, Bay Path, Square Acres and others, and they could fill the weekdays calling for our large local clubs. Our best known local callers, the likes of Al Brundage and Earl Johnston, didn't travel much because they were so successful at home that dates out of the area couldn't compete financially. It also became clear that many of our "local" callers were actually more skilled and popular than many of the traveling callers.

Today very few callers can afford to travel and those that do are mostly hired for area festivals. Only a handful still travels extensively and many of them work nearly full time in mobile home parks during the winter. Many of those who call exclusively in their local area are as skilled and, certainly in their home area, as popular as the travelers. The term "National" probably identifies a small and shrinking group of callers.

No one is always wrong. The stopped clock is right twice a day.

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

FIREWORK by Bev Oren
Phase 2, Two Step; available from Amazon. Forward two steps, scoot 4, progressive scissors, forward locks, traveling box, circle away and together, traveling door, face-face and back-back, open vine 4, left turning box, solo left turning box, lace up, vine apart and together, full hitch and turning two steps.

ISLAND SONG by Annette and Frank Woodruff
Phase 2 + 1 (Whaletail) + 1 (Slow Hover 4); available from Amazon. This is good Zac Brown music. Progressive scissors, whaletail, twirl vine 3, run 3, forward two steps, cut backs, back hitch, back two steps, side two steps, slow hover in 4, back apart two steps, scoot together, face-face and back-back, vine 8, lunge turns, traveling door, basketball turn, full hitch, away kick together touch and slow twisty vine 8.

IT'S TRUE by Barry and Bobbie Bartlett
Phase 2 Two Step; available from iTunes and Amazon. This can be used at an open dance but it is also a good teaching tool because of the repetition. Lace across and back, hitches, scissors, circle away and together, broken box, side closes, scoot, face-face and back-back, basketball turn, open vine 4 and traveling box.

MY NAME IS BOND by Michael and Regina Schmidt
Phase 3 Two Step and Jive; available from Amazon. The music is very recognizable, the dance is so new that we have not tried it yet, but thought you should get an early notice– it is still being proofed by the Schmidts. Circle 4, scissors, double hitch, turning two steps, forward two steps, open vine 4, chasse left and right, change right to left and left to right, change behind the back, link rock, double rock, forward triples, swivel 4, point steps 4 and basketball turn.

MY BABY JUST CARES FOR ME by Gert-Jan and Susie Rotscheid
Phase 3 + 1 (American Spin) +1 (Triple Pretzel – a phase 4 modification) Jive; available from Casa Musica. Obviously this needs a teach. Kick ball change, chasse left to right, change right to left and left to right, American spin, double rock, change behind the back, kickball change, step kicks, rock the boat, jive walks (actually triples), swivel 4, throw-away, link rock, right turning fallaway, basic and rock and triple pretzel (5 measures).

SHINE by Barry and Bobbie Bartlett
Phase 3 + 1 (Diamond Turn) + 1 (Syncopated Vine); available from Casa Musica and Amazon. Forward touch, back-chasse, thru-chasse, forward-forward/lock-forward, canter, hover, maneuver, impetus semi, left turn, roll across, left turns, twirl/vine, whisk, thru-syncopated vine, turn left-right chasse, back-back/lock-back, progressive cross hovers, over spin turn, diamond turn and slow chair with a slow look to reverse.
(Comment - I don't cue this 'look' in Spinning Wheel anymore).

SIMPLY THE BEST by Walter and Eula Brewer
Phase 3 + 1 (Hip Rocks) + 2 (4 point Cucaracha, Chase Turn) Rumba; available from Casa Musica. Hip rocks, cucaracha, sidewalks, crabwalks, chase turn, circle left, basic, side by side New Yorkers and fence lines, 4 point cucarachas, sliding doors and step back to a lunge.

SOMEWHERE IN TIME 3 by Takao and Setsuko Ito
Phase 3, Foxtrot; available from Casa Musica. Left turning box, back run 2, spin turn, progressive cross hovers, twirl vine, recover hover, left turns, whisk, wing, open impetus, syncopated vine, solo roll 3 and thru to an oversway.

CHERRY PINK by Karen and Ed Gloodt
Phase 4 + 1 (Chase Full Turn) Cha Cha; available from Amazon and others. Sand steps, merengue close, ½ basic, fan, hockey stick, shoulder to shoulder, lariat, alemana, hand to hand, break back to open, aida, switch and cross, cucaracha, whip, New Yorker, fence lines, chase with full turns, spot turn, left hand star, umbrella turn, crabwalks and close point.

FAME AND FORTUNE by Bob and MaryAnn Rother
Phase 3 Slow Two Step, originally released in October 1992; available on Collectables DPE1-1009 and Amazon. More good Elvis music. Basic, underarm turn, open break, fence lines, sweetheart runs, left turn inside roll, basic ending, triple traveler, lunge basics, switches, ½ lariat, outside roll and side lunge.

SKYFALL by John and Margaret Race
Phase 4 + 2 (Cuddles, Natural Top in 3), Rumba; available from Amazon and others. New Yorker, fan, checked hockey stick, hip rocks, finish hockey stick, alemana, lariat, cross body, cross swivels, fence line, fence line in 4, spot turn, hip rocks, shadow New Yorker, progressive walks, aida, switch cross, cuddles, open break, natural top in 3 and sunburst.

A MOMENT TO REMEMBER by Ake and Birgitta Grahm
Phase 5 (soft) Waltz; available from Casa Musica. Box finish, double reverse, change of direction, telemark to semi, natural hover fallaway, slip pivot, maneuver, spin turn, hover telemark, cross pivot-sidecar, progressive cross hovers, slow side lock, forward-forward/lock-forward, hesitation change, mini telespin, contra check and switch, natural telemark, twinkle, diamond turn, left turns, hover, canter and dip back with a leg crawl.

LET'S GO STEADY AGAIN by Ray and Cindy Bishop
Phase 2 + 1 (Fishtail) Two Step; available from Amazon. Real peppy music from Neil Sedaka that is well worth the $.99. Forward two steps, turning two steps, broken box, traveling doors, vines, wrap, unwrap, change sides, face to face and back to back, basketball turn, scissors, fishtail, lace across and back, full hitch, cut backs, strut 4, side close and twirl 2.

STARDUST by Richard and Anne Lawson
Phase 2 + 1 (Fishtail) Two Step; available on Belco 330. This is an older dance and definitely older music, but it is a good dance for beginners. Twirl/vine 2, walk 2, forward two steps, pick-up, run 4, fishtail, hitch 4, flare, basketball turn, box, scissors, brush, forward-lock-forward, full hitch and cross-side-cross-flare.

THE STORY OF MY LIFE by Karen and Ed Gloodt
Phase 2 Two Step; available from Amazon. I like this music, mine is on a 45; I will be adding this dance to my computer. Basketball turn, scoot 4, walk 2, forward two steps, cut backs, broken box, scissors, hitch, hitch and scissors, lace up (I usually cue this out), traveling box and side close.

COME AS YOU ARE by Doug and Cheryl Byrd
Phase 3 + 2 (Aida and Switch Cross) Rumba; available on Casa Musica or Amazon (20 seconds longer but less expensive). Circle away and together, ½ basic, underarm turn, shoulder to shoulder, aida, switch cross, crab walk, fence line, hand to hand, break back to open, progressive walk, cucaracha, cucaracha cross, side walk, New Yorker, spot turn, right hand star & wheel 6 and shadow New Yorker.

COME FLY WITH ME by Hap and A. J. Wolcott (another oldie)
Phase 3 Two Step and Foxtrot; available on Roper 168. Twirl vine, rock thru and recover, roll 3, vine, side touches, hitch double, forward run 2, maneuver, spin turn, forward-lock-forward, pivot 2, left turns, strut and turning two steps.

DANCING MOON III by Debbie and Paul Taylor
Phase 3 + 1 (Leg Crawl) Two Step; available on Amazon. This music is very likeable and easy to dance to; I have the music to different choreography, this will also be added to my computer. Strolling vine, traveling box, forward two steps, strut 4, broken box, hitch, side stairs 8, progressive box, turning two steps, maneuver, pivot 2, scissors, fishtail, Susie Q, twist vine 4, whaletail and dip back with an "optional" leg crawl.

MACK THE KNIFE by Jim Brown and Nell Pugh
Phase 3 + 1 (Diamond Turn) Foxtrot; available on Amazon. The music appears to have no vocal, which I prefer; the cue sheet does have some errors (whose doesn't), but it seems to dance okay. Spin maneuver, impetus to semi, whisk, wing, turn left and right chasse, spin turn, box finish, left turns, box, twirl vine, diamond turn, telemark to semi, hover fallaway, slip pivot, right turns, progressive twinkles, quick side closes, side lunge – hold – and twist.

RED ROSES/BLUE LADY by Joe and Es Turner
Phase 3 Two Step; available on Telemark 316. Twisty vine, forward two step, left turns, buzz, run 3, maneuver, pivot 2, forward-lock-forward, scoot back 4, fishtail, dip back and recover.

YOU'RE THE TOP by Wayne and Barbara Blackford
Phase 3 Two Step, Foxtrot and Jive with cues from 4 and 5; available on Telemark 5004. Side-behind-turn away, side draw close, pick-up, forward run 2, check, fishtail, back scissors 4, forward-lock-forward, vine 8, unwind, hover, weave 6, hitch, box, whisk, progressive scissors, diamond turn, over spin turn, jive chasses, kick step, right turning fallaway, double reverse spin, natural weave and lilt.

BETH by Jim and Georgianne Couey
Phase 4 Foxtrot; available from Amazon. KISS vocal is softer than the music making it easy to find the beat. Lunge-recover-cross, whisk, hover, reverse turn, back hover, open natural, impetus, drag hesitation, back-back/lock-back, spin turn, box finish, three step, feather, diamond turn, in and out runs and thru to a promenade sway.

Send your club news & photos to:

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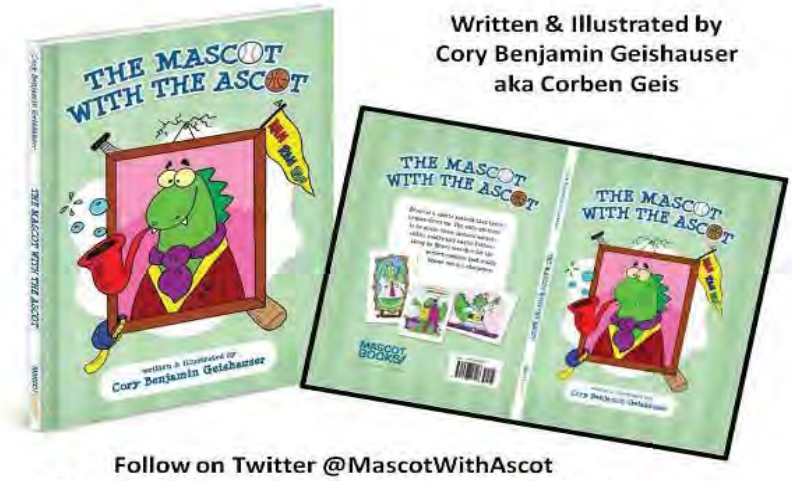
New Children's book by Corben Geis
THE MASCOT WITH THE ASCOT

Bryce is a sports mascot that loves to play dress up. The only problem is he needs some fashion advice; sadly, madly and badly. Follow along as Bryce searches for the perfect costume that really brings out his character.



Written & Illustrated by
Cory Benjamin Geishauser
aka Corben Geis

Cartoonist, columnist & caller for Bow & Swing American Square Dance, and Northeast Square Dancer magazines has just released his first 'official' children's book for your kids and grandkids.

"After playing a sports mascot for a minor league baseball team for nearly 10 seasons, I have finally finished my first kids book about a funny mascot. I hope you enjoy it!" - Cory G.

For autographed copies with original artwork drawings inquire at www.corbengeis.com

Follow on Twitter @MascotWithAscot
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Available at www.mascotbooks.com

THE LAST TO KNOW by Barry and Bobbie Bartlette
Phase 4 + 1 (Stop & Go Hockey Stick) + 1 (unphased Trade Places) Rumba; available on iTunes and Amazon. I have heard this dance cued and is a little above the average dancer but, still quite doable. Spot turn, escort, progressive walk, crab walks, doors, basic, trade places, varsouvian, fan, stop and go hockey stick, alemana, hand to hand, switch cross, side walk, chase with peek-a-boo (single and double), open break, aida, whip, cross body, forward and back basic, ending with a point to reverse.

OUT OF REACH by Milo Molitorias and Cinda Firstenburg
Phase 5 + 2 (Continuous Natural Top and Opposition Points) + 1 (Check and Link to a Fan) Rumba; available on iTunes. Syncopated hip rock, hip rocks, break back, alemana, flirt, opposite fence line, spot turn overturn to shadow, slow rocks, check and link to fan, hockey stick, continuous natural top, natural opening out, spiral, double cubans, fence line, open hip twist, tandem draw to opposition points.

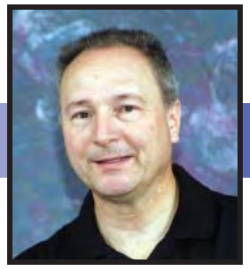
I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com***.

If you get to thinkin' you're a person of some influence, try orderin' somebody else's dog around.

By LINE

Ken Ritucci



A DIFFERENT POINT OF VIEW

In a perfect world, callers would call everything smoothly for the dancers, dancers would do everything the caller called and there would be no mistakes on the floor or up on stage. But, as I awake from my dream, we don't live in Utopia.

I have been traveling to Europe for some time now and recently got back from a week calling in Germany. Here are some observations that I made in regards to calling in another country and calling in the United States. Mind you, these are my personal observations; I don't speak for anyone else.

The European countries tend to dance at a stronger "level" so to speak. The dancers are taught and expected to know definitions. So, what we call "DBD" over here is pretty much the norm over there. "DBD" is exciting over here because it is generally rare, clubs and callers in the States hold special DBD Dances or Weekends to attract dancers and get a larger crowd.

I have called several Mainstream dances in Europe and what we call DBD is the norm for them. Before anyone starts to get all hot and bothered that I am insulting US dancers, please, calm down. I am just reporting the facts. The reason the European dancers are stronger with the Basic and Mainstream Programs (and Plus as well) is that they are taught right from the start to dance the calls from different positions utilizing the definition.

European callers, almost to a fault, are very strict with the use of the definitions. Many of them will read the definition and see how far they can "push the limit" so to speak. But, in almost most cases, they do it within the legal boundaries of the definition.

So, you might ask, why are they so much stronger than the average mainstream dancer here in the US. Could be several factors, to a degree, the average age of the dancer in Europe is younger than the dancer in the US.

continued on page 11

Do you have comments?
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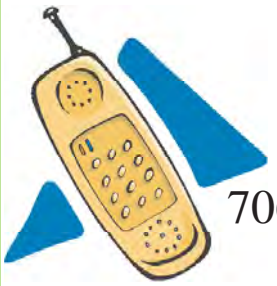

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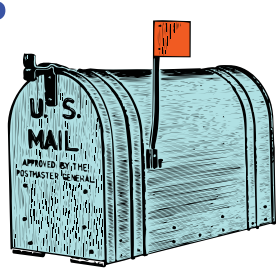
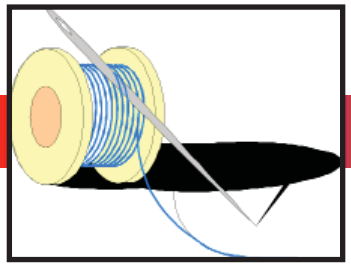


Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

The Joys of Being an Angel

Make new friends - Look forward to lessons each year. Be the first to meet the new dancers. Greet them when they come in the door, show them where to hang their coats. Where else can you go to meet people who just want to have fun? What a wonderful opportunity to expand your circle of friends. Look in your address book and see how many people are your dance friends. How many new people have you met in the past year who are dancers? If you need to borrow a 12 foot ladder who will you call? I'll bet it is a fellow dancer.

Let the new dancers know how much fun you had and that you are looking forward to seeing them next week. They will be more likely to return if they know that their new friends are waiting for them. The more angels there are on the floor the easier it is for the caller to teach the new moves. Show the new dancers that you are not upset by little mistakes. We made all of the same mistakes when we were starting. I tell the new dancers that they will *never* see the experienced dancers make a mistake, because we make them so *very, very fast* and cover them up with laughter.

Wake up your brain - No matter how tired you are from work an evening on the dance floor will make you feel better. You can sit home and stare at the flat screen or you can dance. Did you know that people have fewer brain waves when watching TV than they do when sleeping? Sit and be hypnotized by commercials or move to the music. When you are on the dance floor you can not be thinking about what went happened at work today. You must be focused on the dance. If you want to relax and have a beer, just postpone it until after the lessons. Then you can all go out for a little after party at the nearest restaurant. I guarantee that beer will taste better after an evening of moving and laughter.

Move to the music -You complain about not getting enough exercise and let a perfect opportunity slip by. Exercise doesn't feel like exercise when it is on the dance floor. So what if you have to do right and left thru a hundred times in the first class. It always beats 100 sit ups. You could walk on the tread mill and not get any where or you could promenade around the floor and get back home. Back track, star thru and swing your partner. The laughter alone will burn off calories.

Family time - Dancing is the perfect family activity. Grandparents can dance in the same square with their grandchildren. Our boys learned to interact with many different adults and carry on a conversation. They also learned that they were expected to help with the club chores such as setting up the chairs and wiping the tables.

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Our club encourages young couples to bring their children who are too young to dance. We put them in the dining area with coloring books and toys. We don't provide 'child care' but the angels who are not dancing keep an eye on the kids. If a kid needs a parent, we substitute an angel into that square.

Every lesson is a dance. - The more time you spend on the dance floor the more comfortable you will be. When you over learn a move by going through lessons again it becomes second nature and you don't even think about it. When you help a new dancer learn a move you will increase that persons enjoyment of our activity. Reducing their frustration will make both of you happier.

Don't worry about how the new dancers dress. As they become more comfortable their styles will change. This isn't about clothing, it is about fun and friendship. Accept the new dancers for who they are and let them adjust to this wonderful activity in their own way.

Put lessons on your calendar. Mark it in big red letters. It is your night out with your partner. Consider it your date night. It is your night to support your club and your caller. You will also be supporting the entire nation wide activity. It is your night to have fun without competition or any stress. Just think how happy you will be wearing that big bright halo.

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By Line - continued from page 9

The callers are more disciplined; they work harder at knowing the definitions and how to use them. Dancing is taken very seriously over there; there are little or no breaks from one tip to another at a dance. Most dancers don't even sit down between tips; they just walk to another square and square up! The dancers are taught from the start of lessons that they will learn the calls with different variations AND it is enforced every week at lessons. Dancing DBD becomes a way of life for the new dancer in Europe, they don't know anything else.

I am fully aware that over here we have time restrictions, not enough time to get through all the calls etc, believe me; I live by that with my class as well. But I wonder sometimes if we (callers) can do a better job over here for our dancers if we did give them a deeper flavor of the definition while teaching. I just might try that with my next class and see where it leads.

Do not misunderstand, there are weak dancers in Europe and they have the same issues we do over here. Some dancers don't want to dance to certain callers because they are "boring" etc, or dance with other dancers who are weak. I don't think anything is ever going to change that.

The bottom line is it is a different way of life in Europe, I am not saying it is better or not, but different. Just my observations and it has opened my eyes to look at our activity differently and perhaps learn to appreciate the definitions we have for a reason.

Hope you are enjoying your summer!

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

EVERYDAY

COMPOSERS: Jan & Charlie Bitter
5185 Ciscel Dr.
Oshkosh WI 54904
cuerjan@charter.net

MUSIC: "Everyday" by Buddy Holly, downloadable
SPEED: 45 RPM
FOOTWORK: Opposite unless noted
PHASE: 2
SEQUENCE: INTRO, A, B, A (9-16), C, B, A (1-8), END
RHYTHM: Two Step

INTRO

1 - 2 BFLY WALL WAIT 2 MEAS;;

A

1 - 4 FACE to FACE; BACK to BACK; BASKETBALL TURN to OP;;
5 - 8 VINE APT 3; TOGETHER 3; HITCH 6;;
9 - 16 LACE UP;;;; BROKEN BOX;;;;

B

1 - 4 VINE 3 ; WRAP; UNWRAP; CHANGE SIDES to BFLY;
5 - 8 VINE 3 ; WRAP; UNWRAP; CHANGE SIDES to BFLY;

C

1 - 4 SKATE L & R; SIDE TWO STEP; SKATE R & L; SIDE TWO STEP;
5 - 8 BACK AWAY 3 & KICK; AWAY 3 & KICK; STRUT TOG 4;;
9 - 12 SKATE L & R; SIDE TWO STEP; SKATE R & L; SIDE TWO STEP;
13 - 16 BACK AWAY 3 & KICK; AWAY 3 & KICK; STRUT TOG 4 to BFLY;;

ENDING

1 - 4 2 FWD TWO STEPS;; TWIRL 2; APART & POINT;

Full cue-sheet available at WWW.ROUNDALAB.ORG
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

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Moore Thoughts

Paul Moore

Pappy On Quadrilles

"Pappy" refers to Dr. Lloyd Shaw, the principal of the Cheyenne Mountain School, in the mountains of Colorado Springs. Pappy and his wife, Dorothy Stott Shaw, were teachers in all the best senses of the word. They were devoted to the local school kids, but they also had a passion for square dance as it was done in the West.

Dr. Shaw wrote two immortal books, *Cowboy Dances* and *The Round Dance Book*. They are out of print now, but most every library in the country as a copy, certainly of *Cowboy Dances*. I still find copies in garage sales and thrift stores. The copy I love the most is First Edition to" Printing of 1948. It was inscribed by Pappy to people who danced with him regularly. Those people inscribed it to folks in Southern California who danced regularly for over 50 years. Then those people inscribed to Mary and me. I may not have had the chance to meet Dr. Shaw, but I feel I have a special connection.

To get to the point, I had a great idea for a column and so I headed to *Cowboy Dances* (which was originally published in 1939) to see what Dr. Shaw had to say about Quadrilles. The following material is taken whole from Dr. Shaw. Enjoy his discussion of Quadrilles, and next time we get together I'll tell you what I had in mind for this column.

The New England Quadrille

The New England or early American Quadrille was, of course, an adaptation of a European dance. Usually France is given credit for the origin of this form, although dances executed by four couples arranged in a square figure with a couple on each side of the square are found in the peasant dances of nearly all the European countries. Undoubtedly many of these contributed to the formal Quadrille which was finally perfected in France and in England.

The Quadrille at the height of its favor was usually danced in five parts, with a pause in the music between each part and usually a complete change of the music for each part. This tradition of five parts still persists in our American Quadrille even when two parts are combined. It is amusing to read in the introductions of some of our old call books, that a Quadrille is always danced in five parts, and then to search in vain through the book for a single dance that has all five parts still separate and distinct. Most of them are numbered, "one-three-five," or "one-two-four," still preserving the tradition while saving only three parts of the dance. This probably developed through having only three parts to the music with two pauses. Even then the American forms of the dance retained all five parts, but with two pairs coalesced.

Unlike a Western dance, in the Quadrille the head couple was numbered "one," the opposite couple "two," the side couple to the right "three," and the side couple to the left, "four." In the first figure, after a general introduction, the opposite couples maneuvered with each other in a variety of patterns across the set. In the other figures all four couples maneuvered together around the square which became a circle of dancing action.

Only occasionally did the first couple execute a maneuver with the right-hand couple, then on to the opposite couple and finally to the couple on the left, thus working as it were around the square. In the more formal quadrilles, this movement was always in the fourth part and was named "The Visit." But this pattern of working around the set is the standard form of the Western Square Dance, as we shall later see.

The music for the Quadrille was precise, measured, and accurately correlated with the figures and with the calls. For proper execution tile dancers should have been trained by a dancing master. These conditions were, of course, quite impossible on the ranches of the West.

Do you recall that fine description of a dance in Owen Wister's *The Virginian*, where the cowboys swapped the swaddling clothes of the sleeping infants? Imagine what that bunch would have done with a French dancing master counting "one-two-three." Distances were great in the West. Dances could not be the affair of one small community. From a hundred or more miles in every direction the dancers would come. Some had just moved into the country from Iowa. Some had drifted up from Texas. Some had followed the herds down from summer grass in Montana. They could not possibly do a precise and measured Quadrille. They needed something simple in pattern that a man could learn quickly, if he knew something like it back on his own ranch, and with a good running call that would tell him what to do even if he didn't. Thus developed a true Western dance built on the New England square framework.

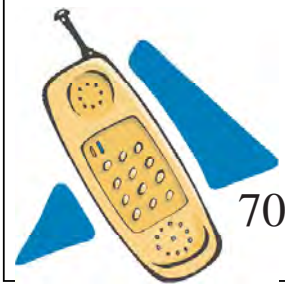
There are many call books available for the New England Quadrilles; but I believe the best book for anyone who is interested in these fine old dances is *Good Morning*, by Mr. and Mrs. Henry Ford. Mr. Ford has done a splendid thing in preserving the very best of these fine dances. He has brought together the must skillful of the old fiddlers, the finest of the old callers, and with his staff of expert assistants has made a complete study of the Quadrille. In his book are full and excellent directions for dancing not only the old Quadrilles but also most of the lovely "round dances" which were the favorites of an earlier generation.

Any group wanting to have joyous fun, the exhilaration of "real dancing," and the fascination of working out the lovely patterns of these classic Quadrilles can do no better than to turn to Good Morning and dance it through from cover to cover, though they will have to see many a "good morning" dawn before the job is done.

These New England Quadrilles are so well known that it is only natural that they should popularly be thought the chief source of the Western dance. And they surely contributed much, especially through such forms as the Singing Quadrille similar dances in which the call is sung, with words and music fixed.

But probably the Quadrille is only a tributary. The main stream, I believe, heads in the Kentucky Mountains.

How To Contact NESDM



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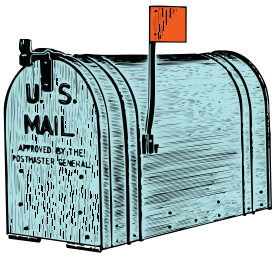

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Mission Statement

The mission of the Riverside Squares Dance Club is to advance the art of square dancing through its development of new and experienced dancers by following the "dance by definition" philosophy. We nurture positive relationships with area clubs, respect the heritage of square dancing and work to move beyond stereotypes. Members experience the grace of the dance through physical and mental vitality. Working together, our club displays a culture of fun and fellowship that is driven by smiles.

Scott Red

Our summer 2013 dances were very successful! On June 22nd we had seven plus squares at our new summer location, St. Joseph's Church Hall in Wakefield. With Red Bates calling and Scott Cohen cueing, everyone had a great time. Check out these photos. We've had folks from Tech Squares, Silva Swingers, Happy Times, Great Plain Squares, Fairs'n Squares, Baldwin Apples and Single Squares.

Looking for an early September dance?? Come to Riverside Squares on September 7th! Norm Poisson & Marilyn Rivenburg will be calling and cueing. This dance has something for everyone… alternating Mainstream and Plus and early A1. We return to our regular location, All Saints Episcopal Church of the North Shore (formerly known as Calvary Church). See our ad on page 26 for more details. Check our website for information about the 2013-2014 season, www.riverssquares.org. Bruce Hibbard is doing an excellent job as webmaster.

On September 11, we kick off our fall multicycle program with a free Fun Night at 7:00. Bring your friends and family to enjoy soup and chili, a modern square dance demonstration and an introduction class. Norm Poisson is an outstanding class caller with years of experience. Publicity Chairs Peter & Cathy Baldwin are coordinating spreading the news about our Fun Night and our dances.

THANK YOU to everyone who help keep Riverside Squares an active and vibrant club!

Stay healthy and happy!

Square Dance Music Review

Buddy Weaver
buddy@buddyweaver.com ~ www.buddyweaver.com

Sight Calling And Getting Full Use Out Of Your Music

For many decades, Square Dance Callers used methods of calling that relied on memorized patterns or segments of patterns (modules). Often the caller would have a little black book or cards or notes to refresh his memory, but once the music started, the caller had eyes on the dancers and an ear on the music.

The art of being melodious while delivering patter calls was the standard. Callers found the harmonic note of the background music to present a "sing/song" or rhythmic chant. The sound was pleasing and made a great contrast to the singing call, where the caller sang to melody notes.

With the recent interest in extemporaneous sight calling, what many refer to as sight calling, the caller recites calls as they come to mind. While the caller knows he has to get dancers back with partner and corner, he doesn't have a pre-set pattern to offer the dancers. Too often the "sight caller" is focused on questions like: What call can come next, will it work, where's my corner; bless his heart, he doesn't have room on his plate to be musical. The other side effect of this calling fashion is the dancers suffer by waiting for the caller, who himself may be waiting for the next call idea to hit him. When dancers move-stop-move-stop, they are robbed of dancing because they can't stay with the beat, nor can they stay with the phrase of the music (remember everyone feels the phrase).

As a caller who has stepped away from extemporaneous sight calling driving my dances, I have found a new horizon in music and being musical in my calling. By limiting extemporaneous sight to tips where the puzzle solving choreography is featured and by limiting those kinds of tips in an evening, the balance of the program opens new horizons.

Patterns, modules, and hybrids like "CRAMs," allow choreography to share the stage with music and by pairing the flow of material with music that lends itself to the flow, dancers discover a "new you." Warning, dancers who have become used to move-stop-move-stop calling may initially struggle with a caller that allows them to dance, but when they do get moving, they will love it. Second warning, once dancers discover the joy of dancing, they will not be happy going back to stop-and-go.

SINGING CALLS

SINKING OF THE RUEBEN JAMES
Gold Rush 178 by Chris Jacobs and Shawn Brown *(CD / MP3 single from dealers)*
Tempo: 120 Rhythm: Boom-Chuck
Lively sound with a clear dance beat. Strong lead from keyboard with electronic banjo fill. Figure is creative but will have dancers rushing to keep up. Callers may need to adjust speed and word meter for comfort.
Heads Star Thru – Double Pass Thru – Centers In – Cast Off ¾ - Pass Thru – Wheel & Deal – Girls Square Thru ¾ - Boys Courtesy Turn Girls – Flutterwheel – Square Thru ¾ - Swing

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YOU'LL NEVER FIND
Acme 101 by Scott Bennett *(MP3 single from Acme web site)*
Tempo: 126 Rhythm: Shuffle (Latin)
Clear, danceable rhythm with distinct leads from keyboard, organ, and piano. The guitar jazzes around with the lead. A full sound with horns near the end. Good singers could really send dancers into orbit with this song. There is a low note and a high note on breaks that callers may have to fake. Scott has good word meter and performs this song in a way that few callers can.
Heads Prom ½ - Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back - Swing

COLD SHOT
Crest 103 by Scott Bennett *(MP3 single from Crest web site)*
Tempo: 128 Rhythm: Shuffle (Swing)
Swinging good beat with clear leads from guitar, saxophone, organ, and keyboard. Rock style fills from same instruments. Song can lift the crowd especially when delivered in a rock style. May need to adjust speed to suit your dancers. Scott does his usual great job on the vocal with proper word meter on a tightly timed figure that may have some dancers rushing.
Heads Prom ½ - Square Thru – Right & Left Thru – Pass Thru – Trade By – Slide Thru – Square Thru ¾ - Swing

ROCK N' ME
Crest 104 by Scott Bennett *(MP3 single from Crest web site)*
Tempo: 128 Rhythm: Shuffle (Rock)
Driving rock rhythm, strong leads from guitar, saxophone, organ, fills including screaming guitars. Add a rock percussion middle break and end, well you've got a singing call that's rocking me. A high-energy singer done by a high-energy caller using proper word meter. May need to adjust speed. Some callers may try to copy what Scott does but may want to let the music carry the song instead.
Standard Ferris Wheel figure

TIMBER, I'M FALLING IN LOVE
Gold Rush 177 by Lisa Minton *(CD/MP3 single from dealers)*
Tempo: 126 Rhythm: Boom-Chuck
Country song with music from keyboard and steel guitar. Leads are more pronounced than rhythm so callers will be driving the dance. Tune has some high notes that callers may have to fake. Good word meter but sometimes the vocal fades into the music. Be aware that the figure leaves only 8 beat promenade with 8 beats at home.
Heads Prom ½ - Sides Square Thru – Right & Left Thru – Pass Thru – Trade By – Star Thru – Square Thru ¾ - Swing

WAGON WHEEL
Lone Star 605 by Adam Christman *(MP3 for members from Rhythm web site)*
Tempo: 130 Rhythm: Shuffle (Country)
A country two-step feel from the rhythm track. Fiddle, steel and guitar play clear leads and alternate with the many fills. A currently on country radio, this is a fine mid-range song on the energy scale. Release comes with music and music with harmony tracks. Callers may adjust speed to suit their dancers. Good word meter but calling sometimes fades into the music.
Heads Prom ½ - Touch ¼ - Walk & Dodge – Swing Thru – Boy Trade – Spin The Top – Touch ¼ (sic) – Circulate – Boy Run Right – Swing

IT'LL COME TO ME
Riverboat 332 by Gary Shoemake *(MP3 for members from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Good dance rhythm. Clear leads from harmonica, steel and guitar. Lots of fills from same. An up-beat song to bring your dance energy up. Gary always sounds good and uses proper word meter.
Heads Prom ½ - Square Thru – Right & Left Thru – Veer Left – Circulate – Half Tag – Scoot Back – Swing

ANOTHER DAY, ANOTHER DOLLAR
Riverboat 333 by Kim Hohnholt *(MP3 for members from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Clean dance beat. Clear leads from guitar and harmonica. Nice fills from steel, harmonica; key change on close. Unfortunately, the vocal track is out-of-sync with the music, which is a production problem. Calling sounds good but this reviewer can't tell if word meter is proper and feels the vocal can't be used for dancing.
Heads Square Thru – Do Sa Do - Swing Thru – Spin the Top – Recycle – Reverse Flutter - Promenade

JUMP RIGHT IN
Rhythm 130 by Wade Driver *(MP3 for members from Rhythm web site)*
Tempo: 124 Rhythm: Shuffle (Latin)
Happy sounding music with an active rhythm. Clear leads played by instruments that give it a Caribbean feel. Dancers should enjoy this release. Callers may adjust speed to suit dancer's comfort. Wade does another good vocal with great word meter.
Heads Touch ¼ - Boy Run Right – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Flutterwheel – Pass the Ocean – Scoot Back – Swing

Even more ominous than the sound of a riot,
is a bunch of kids suddenly quiet.

Square and Round Dance music is available from
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www.dosado.com/music - music@dosado.com

Three creative Mainstream figures

AIR THAT I BREATHE
Sting 21102 by Paul Bristow (*CD/MP3 single from dealers)*
Tempo: 129 Rhythm: Shuffle
Clean dance beat. Very clever use of leads – same instrument on breaks, but two different instruments on each figure. Featured are saxophone, piano, guitar, clarinet, fiddle; fills from guitar, fiddle. Great music in a song with lots of minor chords. Speed may be adjusted for dancer preference. Paul has good word meter.
Heads Square Thru – Touch ¼ - Scoot Back – Boys Run – Reverse Flutter – Sweep ¼ - Half Sashay – Touch ¼ - Boys Run – Slide Thru – Swing

HEAVEN IS MISSING AN ANGEL
Sting 21106 by Maarten Weijers *(CD/MP3 single from dealers)*
Tempo: 129 Rhythm: Boom-Chuck
Laid back rhythm with strong leads from guitar, fiddle, harmonica and piano. Same instruments are used as generous fills. Key change on close adds energy to a middle of the evening relaxer. Dancer comfort may ask for a speed adjustment. Good word meter with caller sometimes prompting the calls for smooth execution.
Heads Square Thru – Right & Left Thru – Pass Thru – Trade By – Do Sa Do – Swing Thru Double - Circulate – Swing

MACK THE KNIFE
Classic 104 by Buddy Weaver *(MP3 single from Classic web site)*
Tempo: 126 Rhythm: Boom-Chuck
Up-beat rhythm along with clear melody played by guitar, piano and steel. Key change on break and close. Dancers will sing along. Good word meter. Song was previously released on vinyl.
Heads Square Thru – Do Sa Do – Touch ¼ - Scoot Back – Boy Run – Right & Left Thru – Dixie Style – Boy Cross Fold - Swing

KINGSTON TOWN
Classic 105 by Buddy Weaver *(MP3 single from Classic web site)*
Tempo: 130 Rhythm: Boom-Chuck (Western)
Active rhythm. Clean leads from piano, saxophone, and guitar. Key change on break and close. Another sing-along but may need to adjust speed to suit dancers. Calling uses proper word meter. Song was previously done on vinyl.
Heads Prom ½ - Square Thru – Right & Left Thru – Veer Left – Circulate – Half Tag – Scoot Back – Swing

SOMEWHERE MY LOVE
Classic 106 by Buddy Weaver *(MP3 single from Classic web site)*
Tempo: 128 Rhythm: Boom-Chuck (Western)
Clear dance rhythm. Strong leads from keyboard, horns, and banjo. Dramatic introduction to opener is 32 beats. Good word meter. Previously released on vinyl.
Heads Prom ½ - Sides Right & Left Thru – Flutterwheel – Sweep ¼ - Pass Thru – Eight Chain Four – Swing

SINGING CALL FIGURES TO SUIT YOUR DANCERS

Most every singing call recorded in the past forty years is built on a 64 beat "paragraph" which we will call the stanza. The final 16 beats of each stanza has the dancers Promenading to home while the caller sings 16 beats of the song; lets call this the chorus. Calls used in the 48 beats leading up to the chorus is the figure and singing call figures, like the speed of the music or style in which it's played, has changed over time.

You may be seeing dancers unable to keep up with the caller's singing call figure. Perhaps the music is too fast as most of today's dancers are comfortable at a tempo slower than years ago. Have you noticed dancers may still be struggling to keep pace with the caller in a singing call figure, even when the music is slowed? The figure written with 48 beats of calls followed by 16 beats of chorus is the perfect figure, but not every condition lends itself to executing the perfect figure.

A dance floor that is sticky, or a hall that is hot, or limited mobility of the dancers are some of the times when the caller sees dancers fall a few beats behind in the figure and while he is singing the chorus, folks can't catch up so the next stanza starts without them. The caller may finish the stanza and wait for everyone, but then no one is able to start the next 64 beat figure with the music. In our choreography we have lost the smoothness in our dance step and sacrificed our dance styling.

How do we make the figure suit our dancers? One option is to reduce the number of calls in a figure by deleting redundant calls. The most obvious call to cut is Do Sa Do, especially to an ocean wave. For example, the following two figures have a difference of only 6 beats between them but watch the dancers relax on the latter figure.

HEADS SQUARE THRU… DO SA DO… SWING THRU… SPIN THE TOP…
RIGHT & LEFT THRU… SQUARE THRU ¾ … SWING AND PROMENADE

HEADS SQUARE THRU … SWING THRU … SPIN THE TOP … RIGHT &
LEFT THRU … SQUARE THRU ¾ …SWING AND PROMENADE

Another option is replacing a call in the figure with another that may not take as many beats. For this example, I like the singing call, "El Paso City" on Hi Hat 471. The original figure is LADIES CHAIN ACROSS AND BACK followed by LADIES CENTER BACK-TO-BACK, ETC. In groups where keeping up is a problem, I have called ALL FOUR LADIES STAR RIGHT, ALL THE WAY BACK HOME AND TURN YOUR GIRL (aka Four Ladies Chain 4/4). The alternate figure cuts 4 beats from the original figure while eliminating four Courtesy Turns in the entire song, avoiding the "dizzying" sensation.

A third option is call a figure that will have dancers Promenading less than 16 beats to get back home, while the music plays 16 beats. The attraction here is dancers have time at home to Swing or just get ready for the next figure. I have adapted a popular singing call figure to an 8 beat Promenade.

HEADS PROMENADE HALF… **SIDES** SQUARE THRU FOUR…
RIGHT & LEFT THRU… VEER LEFT… FERRIS WHEEL …
CENTERS SQUARE THRU ¾… SWING AND PROMENADE

In closing let me add that these are great tools for new callers to use giving the dancers and themselves more time to smooth everything out.

Go listen to and buy some music. Your comments and questions are welcome; please contact me at buddy@buddyweaver.com.

SINGING CALLS

RIGHT OR WRONG
Blue Star Retro 1136 by Masaru Wada
CD/MP3 SINGLE from dealers or Blue Star web site
Tempo: 125 Rhythm: Boom-Chuck
Strong rhythm with lots of music. Strong leads from horns, guitar, fiddle, and steel. Fills on breaks from mandolin. Dancers will recognize this tune. One high note that caller may have to fake. Masaru mixes singing the figure with prompting it. Previously released on vinyl.
Heads Prom Half – Pass the Ocean – Extend – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

YOU DON'T CARE WHAT HAPPENS TO ME
Blue Star Retro 1137 by Tac Ozaki
CD/MP3 SINGLE from dealers or Blue Star web site
Tempo: 120 Rhythm: Boom-Chuck
Clear rhythm to a country ballad-type singing call. Good leads drop out to chords or fall in behind fills. Feature instruments are horns, guitar, fiddle, banjo and bass. A relaxer with pretty music. Tac uses good word meter. Callers may have to adjust the speed for dancer comfort. Previously released on vinyl.
Heads Prom ½ - Heads Square Thru – Right & Left Thru – Veer Left – Couples Circ. – Half Tag – Scoot Back – Scoot Back again - Swing

AMERICA THE BEAUTIFUL
Coyote 822 by Don Coy *(CD/MP3 SINGLE from dealers)*
Tempo: 126 Rhythm: Boom-Chuck
Pretty music to a patriotic favorite that was ready to be redone. Snappy, clean rhythm with leads from guitar, fiddle, mandolin, fiddle, and fills from same. Key change on close will lift the dancers. Folks will sing along with this song. Don has good word meter and is a pleasure to listen to.
Heads Square Thru – Right Hand Star – Heads Star Left – Touch ¼ - Scoot Back – Boy Fold – Girl Turn Back - Swing

ROCK AND ROLL ALL NIGHT
Crest 105 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 130 Rhythm: Shuffle (Rock)
Awesome rock music driven by a strong drummer. Laid back leads from a sax, an axe, and keyboard. Electric guitar is in the background energizing the song. This song could lift the crowd especially when delivered in a rock style. May need to adjust speed to suit your dancers. Scott rocks this song and shows that you'll need to know when to come in with calls and prompts. Very good release.
Standard Ferris Wheel figure

RED SAILS IN THE SUNSET
Riverboat 335 by Elmer Sheffield *(MP3 for members on Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Clean rhythm track with clear leads from steel, keyboard, guitar, and saxophone. A relaxer that has percussion on middle and close going into cut time which gives the feeling of an excited rhythm. Callers may need to adjust word meter. Previously released on vinyl.
Heads Square Thru – Swing Thru – Boy Run – Girl Trade – Bend the Line – Right & Left Thru – Square Thru ¾ - Promenade

TWO TICKETS TO PARADISE
Crest 106 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 128 Rhythm: Shuffle
Almost a Latin feel to the rhythm that breaks into rock percussion on the middle and close. Leads are clear and fills are well played. Featured instruments are guitar, keyboard, and saxophone. Scott Bennett has turned out another terrific piece of music. Figure is interesting. Callers may want to adjust word meter and music speed.
Heads Box The Gnat – Slide Thru – Reverse Flutter – Dixie Style – Step Thru – Partner Trade – Square Thru ¾ - Swing

COLORADO COUNTRY MORNING
ESP 351 by Tom Miller *(CD/MP3 SINGLE from dealers)*
Tempo: 125 Rhythm: Boom-Chuck
Clear rhythm to a laid back song. Clean leads from guitars and keyboard. Electronic banjo in the background throughout the song with steel drifting in and out on fills. Key change on close. Good word meter from Tom who uses a harmonic note in the chorus, which some callers may be able to copy.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle - Swing

BE THE LAKE
Gold Rush 175 by Shawn Brown *(CD/MP3 SINGLE from dealers)*
Tempo: 120 Rhythm: Boom-Chuck
Fun sounding instrumental that percussively builds in each 64 beat segment. Music from banjo, piano, and keyboard. Clear leads and music played straightforward throughout the song. Cute lyrics and Shawn seems to enjoy himself on the vocal. Good word meter. May need to adjust speed for your dancers.
Heads Prom ½ - Heads Square Thru – Right & Left Thru – Veer Left – Couples Circ. – Half Tag – Scoot Back – Scoot Back again - Swing

EYES OF THE RANGER
Gold Rush 176 by Scott Brown *(CD/MP3 SINGLE from dealers)*
Tempo: 118 Rhythm: Boom-Chuck
Country ballad sound with steel drifting in and out of the background. Lead from piano through the song with a laid-back percussion track. Good word meter with figure that uses a Plus call and leaves an 8 beat Promenade. Speed will be adjusted by the caller for dancer comfort.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Chain Down the Line – Load the Boat – Swing

LILY OF THE VALLEY
Royal 703 by Jerry Story and Hunter Keller *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Boom-Chuck
Also known as *I've Found A Friend In Jesus*, is a gospel standard now set to a fast moving rhythm. Typical good Royal music with solid percussion and clear leads from piano, harmonica and fiddle. Lots of fills from the same instruments. You can sing it sweet or drive it to raise the energy level. Great vocal using good word meter and a tightly timed figure.
Heads Square Thru – Right & Left Thru – Swing Thru – Boys Run – Ferris Wheel – Centers Right & Left Thru with a full turn – Right Hand Star (half way) – Girls Turn Back - Swing

ELMER'S TUNE
Riverboat 338 by Tim Marriner *(MP3 for members on Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Strong percussion with clear leads. Featured instruments are guitar and assorted horns. Song has a jazzy feel and could be a crown lifter. Good word meter and Tim has a playful take on the calls making for a fun sounding release.
Heads Square Thru – Right Hand Star – Heads Star Left – SINGLE Circle – Star Thru and turn to face - Swing

COCONUT TREE
Rhythm 1307 by Jet Roberts *(MP3 for members on Rhythm web site)*
Tempo: 126 Rhythm: Shuffle (Western)
Country two-stepping rhythm for a laid back feeling. Clean rhythm and clear leads from guitar, keyboard and steel. Lots of fills from same instruments. Exciting vocal with good word meter, fun lyrics and interesting Mainstream figure.
Heads Lead Right – Right & Left Thru – Veer Left – Ferris Wheel – Centers Star Thru & Lead Right – Do Sa Do – Swing Thru – Boy Trade – Swing

MY CHERIE AMOUR
Royal 262 by Tony Oxendine *(MP3 SINGLE from Royal web site)*
Tempo: 129 Rhythm: Shuffle
Country version of a pop song. Clean rhythm that can mellow a dance program. Clear leads from keyboard, fiddle, and steel. Great fills from harmonica, guitar and fiddle. Nice middle of the evening song. Tony does a great job mixing singing the figure with prompting a tightly timed figure. May need to adjust speed for comfort.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Centers Right & Left Thru – Rollaway – Turn Thru – Swing Corner

SOME DAYS YOU'VE GOTTA DANCE
Sting 21111 by Paul Bristow *(CD/MP3 SINGLE from dealers)*
Tempo: 129 Rhythm: Boom-Chuck
An exciting piece of music with clear driving rhythm that hits dramatic pauses. Clean leads and lots of fills featuring piano, harmonica, guitar, fiddle. Could really lift the floor with fast moving lyrics and great music. Good word meter.
Heads Prom Half – Square Thru – Swing Thru – Boy Run – Couples Circ - Half Tag – Scoot Back - Swing

SHOULD I DO IT
Classic 107 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 130 Rhythm: Shuffle
Rock type beat with a clean rhythm. Almost no leads with lots of fills from steel, piano, guitar, and a dramatic drop out of instruments in the middle means the caller will have to know the song. Could be a crowd lifter if the caller puts the effort into the song. Good word meter. May need to adjust speed. Previously released on vinyl.
Heads Prom Half – Square Thru – Right & Left Thru – Pass Thru – Trade By – Touch ¼ - Scoot Back twice – Star Thru – Prom

A Square Dance Hall is not a place
to test mental and physical skills,
but a meeting place for kindred souls
in the search of Fun and Relaxation

TONIGHT CARMEN
Classic 108 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 124 Rhythm: Boom-Chuck
Good rhythm on a country song that many will recognize. Clear leads from guitar, horns, and piano. Soft fills from same instruments. Horn player goes into orbit on the middle break. Good word meter. A former release on vinyl.
Heads Prom Half – Heads Right & Left Thru – Sides Touch ¼ - Side Boy Run – Right Hand Star – Sides Star Left – Swing Corner

OOH LA LA (I WISH THAT)
Sting 21109 by Ralf and Fiona Bender *(CD/MP3 single from dealers)*
Tempo: 129 Rhythm: Boom-Chuck
Very danceable rhythm with clear leads from guitar, piano and flute. Excellent fills from fiddle and guitar with a tambourine coming in and out through this well played release. A smooth song that has an added track, which includes harmony. May want to adjust speed for dancer comfort. Watch out for 48 beat lead into opener. Caller uses good word meter.

HOEDOWNS

RAINBOW DANCE
Riverboat 336 *(MP3 for members on Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Lively song with a clean rhythm that offers extra percussive sounds. A clear lead from fiddle, guitar, keyboard that all drops out about 2/3 of the way through the song to highlight the rhythm. Overall, a bright sounding hoedown.

ROYAL HALLELUJAH HOEDOWN
Royal 428 *(MP3 SINGLE from Royal web site)*
Tempo: 128 Rhythm: Shuffle
A contemporary sounding hoedown driven by a dance club type of beat. Music from keyboard and guitar. Instruments fade away to percussive interludes then fade back in. A good listening piece as well as good dancing.

SUGARFOOT RAG
Classic 507 *(MP3 SINGLE from Classic web site)*
Tempo: 125 Rhythm: Boom-Chuck
A driving hoedown with strong rhythm and phrasing. Featured instruments are guitar, fiddle, and steel. Lots of music. Song was previously released on vinyl.

ROSE OF SAN ANTONE
Classic 508 *(MP3 SINGLE from Classic web site)*
Tempo: 125 Rhythm: Boom-Chuck
Percussion from only bass and drums. Lead is clearly played by guitar and steel. Piano player jazzes around the melody. Simple music cleanly played. Previously done on vinyl.

SWEET MEMORIES HOEDOWN
Classic 509 *(MP3 SINGLE from Classic web site)*
Tempo: 128 Rhythm: Boom-Chuck
Lots of rhythm. No discernable melody is played. Great musicians featuring guitar, piano, and steel in jam session style. Done on vinyl before.

SAKI TIME
Riverboat 334 *(MP3 for members from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Lively percussion with chords playing no particular melody. Instruments featured are fiddle, guitar, keyboard, and mandolin.

COUNTRY HOEDOWN
Classic 504 *(MP3 single from Classic web site)*
Tempo: 127 Rhythm: Shuffle
Very clear rhythm with thumping bass. Clear leads from guitar, steel and piano playing an unfamiliar tune. Song was previously released on vinyl.

ACTION
Classic 505 *(MP3 single from Classic web site)*
Tempo: 130 Rhythm: Boom-Chuck
Percussion emphasizes rhythm sticks with chords playing no discernable melody. Guitar jams in and out of the chords. Previously done on vinyl.

MISSISSIPPI
Classic 506 *(MP3 single from Classic web site)*
Tempo: 117 Rhythm: Boom-Chuck
Very percussive piece with no melody played. Featured instruments are guitar, bass, and piano. Recommend increasing the speed for smoother dancing. Done on vinyl before.

Purchase the music reviewed from your local dealer or the on-line sources below

Palomino Records	www.dosado.com/music
A&S Records	www.asrecordshop.com
Acme Music	www.acmerecordings.com
Blue Star Retro	www.buddyweaver.com/bluestar.htm
Classic Square Dances	www.buddyweaver.com/classics.html
Crest Music	www.crestrecordings.com
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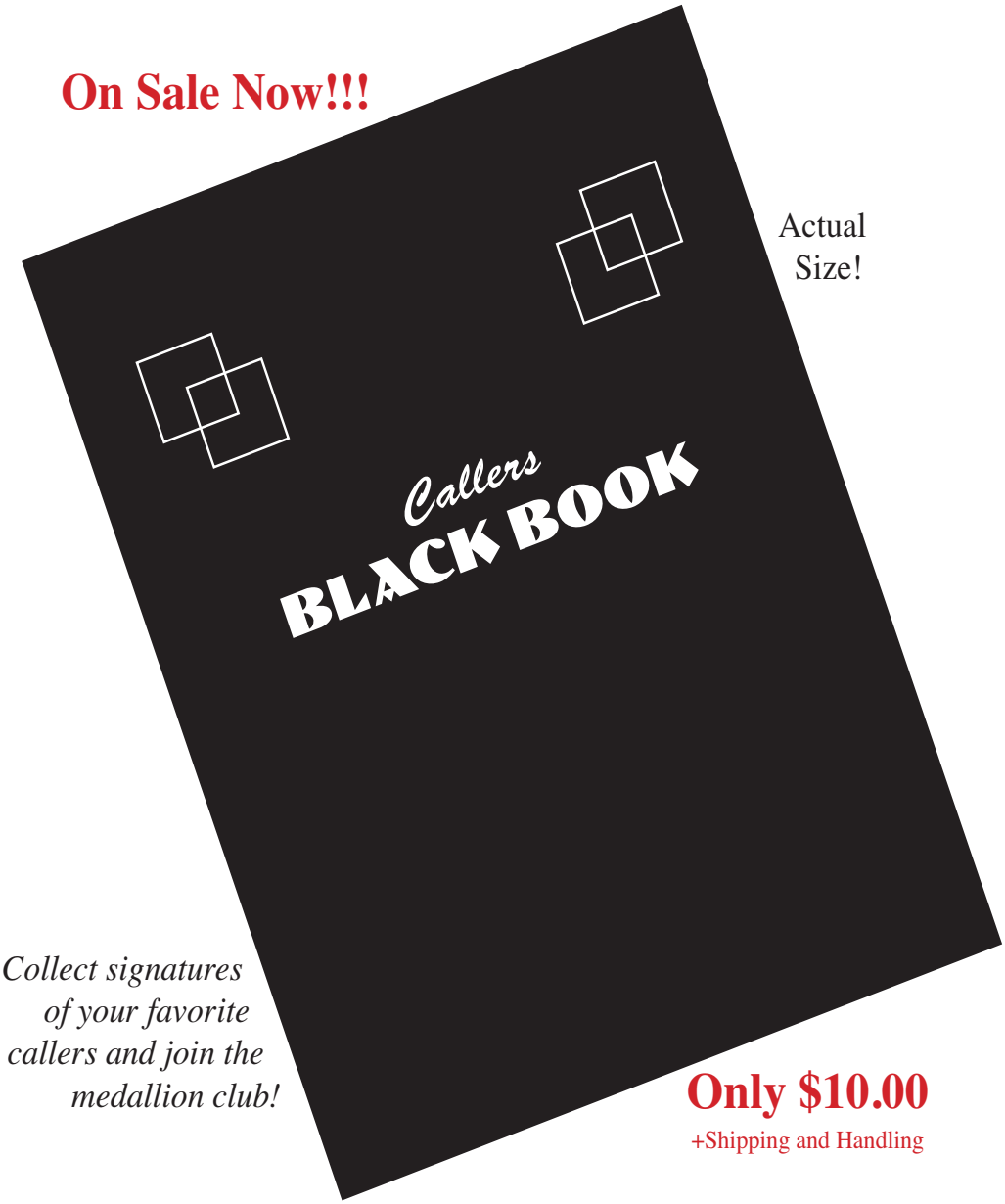

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sat	7	Hayloft Steppers	Sturbridge MA	Park / Gatchell	ERD, MS & PL
		Riverside Squares	Danvers MA	Poisson / Rivenburg	EA-1, Alt MS & PL
Sun	8	Nubble Lighthouse Keepers	Wells ME	Sprague	
Wed	11	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	FUN NIGHT
		Riverside Squares	Danvers MA		FUN NIGHT
Fri	13	South Windsor Squares	Hazardville CT	/ Maguire	
Sun	15	Hayloft Steppers	Sturbridge MA	Butler	A-1 / A-2
		Nubble Lighthouse Keepers	Wells ME	Sprague	
Wed	18	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	FUN NIGHT
		Winnipesaukee Squares	Laconia NH	Maurice	
Sat	21	Bradford Country Squares	Bradford NH	Poisson / Rivenburg	ERD, MS / PL
		Sage S&RDC - **CANCELED**			
Sun	22	Nubble Lighthouse Keepers	Wells ME	Sprague	MS & PL
	28	Hayloft Steppers	Sturbridge MA	Page / Fremault	ERD, MS & PL
		Heel & Toe	Manchester NH	Mager / Rivenburg	MS w/PL
		Wolf Rockers	Mason NH	Schell / Alexander	MS & PL
Sun	29	56th NESRDC Kick-Off Dance	Nashua NH	Many / Many	
		Nubble Lighthouse Keepers	Wells ME	Sprague	MS & PL

Workshops

Sunday				
8-15-22-29	Nubble Lighthouse Keepers	Wells ME		SQ
Tuesday				
10-17-24	B & R Maguire	Sturbridge MA	Beginners, all rhythms Ph 4 & 5	RO
Wednesday				
18-25	Riverside Squares	Danvers MA	MS Class, PL	SQ
25	Great Plain Squares	Needham MA		SQ
Thursday				
5-12-19-26	Bradford Country Squares	Bradford NH	CL, MS, PL	SQ
	Twin-City Spinners	Lewiston ME	MS, PL	SQ
26	Fairs 'N Squares	Framingham MA	Class, PL	SQ

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October 2013

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Copy 738 **Pages 30** **Volume 63 - Number 2** **October 2013**

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Paul Moore
Karen Reichardt
Ken Ritucci
Buddy Weaver

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for **December 2013 is October 10**

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Moore Thoughts

Paul Moore

Modern Quadrilles

The last time out I gave you Lloyd Shaw's article on traditional quadrilles: Dances of multiple parts with specific music. But as Pappy pointed out, not too many of the quadrilles have survived with all five parts. He also mentioned "Good Morning," the Henry Ford collection of dances with descriptions and the sheet music.

In the second half of the twentieth century the definition of quadrille relaxed to mean any dance in square formation with carefully timed choreography, even including 'singing quadrilles.' I think one special element of traditional quadrilles remains in modern ones: specific music for the dance. It used to be that when dancers heard a particular tune, they knew what the dance would be, even if the name of the dance was different. Dancers from mid-twentieth century comment that on going to dances in other parts of the country they would sit out a dance because they did not know the dance the caller announced, only, to their chagrin, to realize it was a familiar dance under another title. Then there was the year that "McNamara's Band" was a hot number. The problem was that three callers on three different labels recorded the tune with their own choreography. It caused immense confusion that square dancing has not recovered from.

Here is a quadrille that has a traditional feeling to it though it is somewhat recent. I would argue that the title tune is the only music to use for it. Believe it or not, but in this quadrille that takes only about four minutes to dance there are five parts: opener, figures 1, 2, & 3, and a closer. All five parts are different, but similar.

Windmill Quadrille

Music: Windmill Quadrille Lloyd Shaw Foundation recording

Part 1: Bow to Partner

Part 2: Ladies star right ¾ while men promenade right ¼
Turn partner left full turn to send ladies back to center
Repeat three more times to return to home position
Grand Square

Part 3: Men star right ¾ while ladies promenade right ¼
Turn partner left full turn to send men back to center
Repeat three more time to home position
Grand Square

Part 4: Ladies star right, men promenade right
Turn partner once and a half to send men into center
(continue with each left hand turn being once and a half to alternate men and women stars)
Grand Square

Part 5: Turn partner 2 hands
Turn corner 2 hands
Promenade partner full around
Bow to Partner

Windmill Quadrille demands that the dancers move smoothly with the music. There are three places where there is a tendency to rush: a) left hand turns; b) grand square; c) two hand turns in the closer. There is a great sense of completeness and satisfaction to find yourself bowing to your partner exactly with the end of the music.

The next dance does not claim to be a quadrille, though I think it is. There are only two parts with two different melodies, but the figure and the opener feel like there are two parts each.

Grand Colonel Spin

Music: Grand Colonel Spin on Kalox Records

Opener: Break, Closer: singing figure – learn the melody
Allemande left in the Alamo style, balance in and out
Swing thru two by two and balance here again
Swing thru two by two and turn your partner by the right

Allemande left your corner and weave the ring
* * * *

Swing your partner and promenade
* * * * When you're home, sides face, grand spin
Ending: Bow to your partner, bow to your corner,
you've done the "Grand Colonel Spin"

Figure: The heads and the sides do different things, then alternate so that everyone gets to do all parts. The figure is definitely modern square dance, but even it has a trick that is unfamiliar to most square dancers. When I teach this dance, I have the heads step forward to create space for the sides to work. I have the sides walk their part, but I tell the heads to watch carefully.

On the command "sides face grand spin," the sides start off as if they were doing a grand square: they face, back away three steps and face in on the fourth. At this point the figure becomes unfamiliar. The sides move forward toward each other at the head position and do a back-to-back dosado (please, no waist swings), then star thru. In these 16 steps the sides have moved to the head position with their opposite as their temporary partner.

When the sides have completed their walk-thru, I ask them to step back just a little so the heads can do their part. The heads start at exactly the same time as the sides. The heads step forward to **pass the ocean** (pass right shoulders with the opposite then turn ¼ to the right to step to an ocean wave); **Spin the top** (heads trade by the right hand, then the men star left ¾ while the ladies move up ¼); **Star thru** (this will catch most square dancers by surprise because they are used to ending a spin the top in a right hand ocean wave; in this case, the men must reach across to the ladies' left hand to do the star thru. The heads are now facing the side walls with original partner); **California twirl** (while stepping to the sides position, the heads to a California twirl to face back in); heads turn to **face partner** to start the sides' figure.

At the end of 16 beats the sides are in the head position with their opposite as partner, while the heads are at the side position with partner. It may be interesting to note that the men always work on their starting side of the square, while the ladies cross over and back.

The tune for the figure is the "Colonel Bogey March," which many of you know from the movie "The Bridge on the River Kwai." If the dancers can do the figure without any cues, they will often sing along with the music.

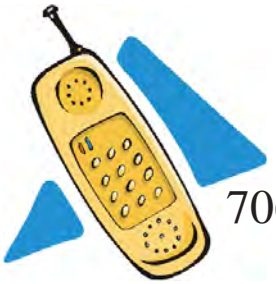
This dance became so popular in the late 1970s that the figure was put on one of the CALLERLAB lists, and the callers promptly killed the figure. Dancers liked the dance with the original music; callers figured that they could use it with any music and that they could fractionalize it. Since there are four clear stopping places in the grand spin figure, it was tempting to call "one quarter grand spin" to end up in a square but with the side ladies half way from home and the heads rotated one spot to their right.

So, one more time to the soap box: there is nothing wrong with doing some things in square dancing in the same traditional way. If a figure like grand spin works in its setting, don't break it. There were other dances of that time period that I could not imagine doing the figure to other music or using the music with other figures (such as "El Paso City"). The choreography was written with a specific tune in mind, and we pay respect to the choreographer and to tradition by keeping the music and the dance together.

Write to me at paulmoore@wildblue.net and share your opinion. Better yet, share with me other tunes that should keep the original choreography. If I get a good list, I will share them with everyone. Be sure to identify the song and the label. Let me know if you wish to remain anonymous. This is open to dancers and callers – in fact, I would especially like to hear from dancers about your favorite pieces.

How To Contact NESDM

nesdm@squaredance.ws



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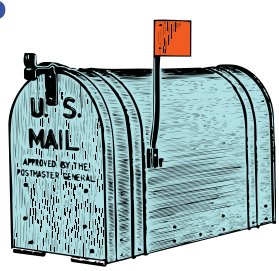

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CLUB NEWS

SAGE Square & Round Dance Club

At the SAGE Square and Round Dance Club annual meeting, our out-going club president, Cindy Hutchins, acknowledged how very proud and pleased our club is of the three callers, Walt Bull, Al Hipkins and Gracie Tudan our club has generated in the last eight years.

All three have taken full advantage of the caller scholarships the club offers particularly for attendance at caller school opportunities.

Standing in the background is Jeff Jacobs, our incoming SAGE president.

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Happy October!

Majestic foliage makes fall in New England such a beautiful time of year!

These pictures were taken at our July 20 dance. Noah and Barbara Nutting did an excellent job calling and cueing at this Mainstream and Plus dance. It was a hot and humid July night but the AC at our summer location in Wakefield worked very well. Notice the high energy round dancing by two Riverside members.

In September Riverside moved back to our home location, All Saints Episcopal Church of the Northshore in Danvers. We had an excellent turnout at our free Fun Night September 11 with delicious soup and chili. We understand that Billy Costa, the Phantom Gourmet, is planning to nominate Chili by Joyce Kutz as the best in the Boston area. September 11 kicked off our fall multicycle program. Join us at 7:00 on Wednesday nights for Mainstream and Plus class with Norm Poisson. For more details about all Riverside activities, please check out our ad on page 23 and our website www.riversidequares.org.

Come on down on October 7 for a great dance! Bob Butler will be calling and Birgit Maguire cueing this Plus dance with early A1.

Stay healthy and happy! Enjoy the fun, fitness, and friendship of square dancing!

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

BETTER DIG TWO by Cherie Cox
Phase 2 Two Step; available from Amazon. Catchy music with a morbid over tone but nice beat and a whole lot of stuff. Circle chase, box, reverse box, traveling doors, forward two step, double hitch, traveling box, face to face and back to back, strut, left turning box, vine, wrap, unwrap, change sides, lace up, scissors, turning two steps, basketball turn, broken box, open vine 4 and slow vine 3 with a wrap.

KEEP IT A SECRET by Dorothy Sanders
Phase 2 Waltz; available on Windsor 4772 from Palomino. Box, reverse box, lace up, waltz away and together, balance, twirl/vine, twinkle, back waltz, canter, pick-up, left turns, step apart and smile.

THE LAST WALTZ by Jerry Buckmaster and Zodie Reigel
Phase 2 + 2 (Hover, Side Corte) Waltz; available on Collectables 4291 and others. I have a Phase 2 + 1 version of this dance; the music is perfect for dancing. Balance, twirl/vine, pick-up, forward waltz, left turns, hover, maneuver, back waltz, right turns, waltz away and together, solo turns, left turning box, progressive twinkles, vine 6, canter and side corte.

A WARM LITTLE HOME ON A HILL by Glenn and Rosalee Kelley
Phase 3 + 2 (Diamond Turn, Promenade Sway) Waltz; available from Amazon. There are 3 different releases to this music by Stevie Wonder, I listened to the 3:25 minute version (2004) and I liked it. Twirl/vine, pick-up, left turns, hover, thru-chasse-banjo, forward-forward/lock-forward, maneuver, right turns, impetus semi, interrupted box, canter, diamond turn, progressive twinkles, apart point, spin maneuver, spin turn, promenade sway and change of sway.

ALL TOGETHER NOW by Annette and Frank Woodruff
Phase 3 + 2 (Umbrella Turn, Triple Chas) Cha Cha; available from Amazon. I did not buy the CD so I did not listen to the prime music source, other single versions are available. Traveling doors, walk, circle away and together, shoulder to shoulder, underarm turn, hand to hand, left hand star, umbrella turn, sidewalks, crabwalks, spot turn, back break to triple chas, basic, whip, New Yorkers, fence lines, cucarachas, bolero wheel and freeze.

GLAUBE MIR by Phil Gatchell and Marilyn Rivenburg
Phase 3 + 2 (Diamond Turn, Telemark) Waltz; available from Amazon. There was a lot of discussion recently on the "Weavers" about a piece of music that sounded like ANSWER ME, therefore the talk got to the point of just moving the cues to this piece of music. We disagree with 'stealing' from classis – so we wrote a dance to Glaube Mir; besides there were 12 extra measures of music to be accounted for. The music is very easy to dance to even with German lyrics (note- Phil has a German heritage and is proud of it). Diamond turn, left turns, hover, left turning box, whisk, spin turn, chasse, progressive box, telemark, hover fallaway, slip pivot, impetus, roll, left turning box, progressive box, forward waltz, back waltz, maneuver, box finish, dip-twist and leg crawl.

HOPELESSLY YOURS by Larry and Susan Sperry
Phase 3 + 2 (Develope, Outside Swivel) Waltz; available from Amazon –thanks to the Sperry's for sending us this dance. This is more beautiful music and the choreography flows smoothly. Roll 3, pick-up, left turns, whisk, chair and hold, back hover, through hover, outside swivel, maneuver, impetus, wing, develop, vine 6, twinkle, lace up, twisty balance, wrap the woman and lower.

AN AMERICAN DREAM by Don and Linda Hichman
Phase 4 + 0 + 1 (Chase with Underarm Turn) Rumba; available from Amazon. The music and dance seem to fit well together. Chase with peek-a-boos double, basic, crabwalks, aida, switch cross, cucarachas, New Yorkers under arm turn, serpiente, fence line, kiki walks, fan, hockey stick, alemana, Latin whisk, in and out runs, tamara wheel, cross body, lariat, chase with underarm turn, side close twice and side corte.

I'LL MAKE LOVE TO YOU by Stephen and Valerie Murphy
Phase 4 + 1 (Triple Traveler) + 1 (The Square) Slow Two Step; available from Amazon. The music has a steady and easy to follow beat. "The Square" is not easily to follow from the small print; no semi colons are used to separate the sections, only commas to separate the steps. I am sure it can be done by spending more time on that cue. Shadow right turns to skaters, skaters traveling chasse, skaters open left turns, pick-up transition, left turn inside roll, basic ending, underarm turn, outside roll, the square, lunge basics, triple traveler, horseshoe turn ending, vine 6, sweetheart runs, sweetheart breaks, and much more.

THEME FROM SHREK by Curt and Tammy Worlock
Phase 5 (soft) Waltz; available from Casaphon, Ballroom Fanatsy, Sabina Helsey.
Side lunge, roll, side promenade sway, hover brush exit, pick-up, telemark semi, thru-syncopated vine, natural hover fallaway, slip, maneuver, closed impetus, open finish, open reverse turn, slow lock, back Viennese turns, hover corte, whiplash, back passing change, quick open reverse, curved feather, outside change, over spin turn, weave, double reverse, and much more to a slow contra check and extend.

BISOU SOU BISOU CHA by Anita Froehlich
Phase 6 Cha; available from Amazon – thanks to Anita for sending this to us. Anita admits that this level of difficulty is above average; the music is perfect for CHA. Cucarachas with peeks, forward basic/lady chase turn, alemana turn, Turkish break to a spiral, hockey stick ending, break apart with flick to passing curl to tandem, runaway continuous locks, tap lines, change points, New Yorkers, rhonde, slide to a fan, and a lot more choreography. To get the full benefit of this dance you need a copy of the cue sheet, please ask me or Anita; anita.froehlich@dcaa.mil.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com*.**

The Square Dancer's Pledge

With all my ability I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be.

This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony - through square dancing.

Comment

Jim Mayo

This month I don't have anything new and exciting to write about. I'm still working actively on the www.squaredancehistory.org web site and I'm pleased to report that we have many new and interesting items available there. I recommend a visit if you haven't been there recently.

That work in history has brought me in contact with many things written about the early days of modern square dancing which started in about 1950. The things I'm reading and the recordings I'm listening to make very clear the difference between dancing then and MWSD (Modern Western Square Dancing) dancing now. I must confess that I haven't seen a lot of square dancing in the last few years. Most of it has been at the New England Convention, CALLERLAB Conventions and the few dances I have called. I do talk with many dancers and callers. My general impression is that our activity is less dancing now than it was decades ago. That change was nearly complete decades ago while I was still calling more than 100 dances a year.

What I'm describing is a change that started almost as soon as MWSD began. I believe the change to modern started because recordings and public address equipment made it possible for square dance clubs to exist without the expense of live music. That contributed to an explosion of popularity. For the first decade we continued to retain the importance of fitting the dancing to the music. We created some new calls but we made them fit into movement with the music. We also kept some control over complexity.

A decade after that we had invented several thousand new calls and we had learned to make up dance patterns as we called them. We hadn't gotten to sight calling yet but repetitive patterns (that callers memorized before calling them) were beginning to yield to constantly changing choreography - even in singing calls. One of the things we gave up with that change was a tight connection to the music. We began to value variety (we even called it challenge) over dancing smoothness or a fit with the music. Smooth swings and the "giving of weight" in hand turns began to go away.

There are still a few callers that make it possible to dance at a square dance but they are becoming increasingly rare. Caller training is focused much more on managing choreographic puzzles than on music or smoothness. It's my personal view that the focus on variety and challenge in MWSD has contributed to making it difficult to attract new people. I remember fondly the time when I could teach all you needed to know about square dancing in a six-lesson class. I know we can't go back there but I do wonder if a program focused more on dancing and less on variety couldn't have a wider appeal than what we are still trying to sell.

People who can afford to gamble don't need money,
and those who need money can't afford to gamble.

Square Dance Music Review

Buddy Weaver

buddy@buddyweaver.com ~ www.buddyweaver.com

BEGINNER DANCERS AND YOUR MUSIC

Welcome to the traditional "open" season for bringing new folks into Modern Square Dancing through beginner lessons. To help us in the learning and teaching process, there are extraordinary tools like teaching orders to introduce calls in a logical manner, definitions to clearly understand our dance and animation of the calls, everything as easy to access as pulling out our phone.

Equally important is the use of music in building a successful beginner program, and what follows is my approach to music in beginner sessions.

Tempo – the speed at which dancers are EXPECTED to step in time with the music. Too fast and the new dancer will not keep time with the music; too slow feels sluggish and brings more dancer mistakes. For example, a boom-chuck tempo around 126 allows novices to dance the calls with proper timing (more in a future article) and keep in step with the music.

Have you noticed that many non-dancers work at a computer most of the day and play sports only vicariously through their children or fantasy team? That being said, not only is tempo important, but also keeping the tips short, particularly in the early weeks of a beginner series.

Rhythm – the beat needs to be clear since most beginners haven't moved to music since they were in grade school. Personally, I like a boom-chuck rhythm to get everyone started as it provides a lively beat and is what most folks associate with square dancing. Throughout each session, I will use a shuffle rhythm and a 6/8, but those are reserved for the tips when I am calling without teaching, using call sequences that keep the dancers moving – a "wind in your face" tip.

Orchestration –new music sounds cleaner, is played in a style heard on the radio today, and is generally, more energetic. In my opinion, avoid alternative music with background voices as it's distracting to the new dancer and in many cases, is THE cause of beginner's breaking down. I also limit use of music, that by the way it's played, sounds frenzied. There is a perfect tip for music that drives dancers but not in the tip when they are trying to learn a call that is new to them.

Style – the music should be up beat, singing calls that have a positive message, and a variety of musical genres. You can't go wrong with "Hey, Soul Sister," "Peaceful Easy Feeling," "Help Me Make It Through The Night" and "When the Red, Red Robin."

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

Hoedowns that I like for beginner lessons are:

"RAINBOW DANCE" on Riverboat 336
"DON'T BLAME ME" on Blue Star 2556
"HAUNTED" on MAP 1020
"BLACKBERRY HOEDOWN" on Dance Ranch 1070
"ROYAL BILLY JOHN" on Royal 429
"BELIEVE" on Rhythm 320
"MAKE A WISH" on Blue Star 2566

This is just a sample and I'm always looking for new music as I hope you are. By the way, purchasing Square Dance music is not just for callers, if you are an interested and concerned dancer, then make a gift of new music to your favorite caller.

Now, go buy some music. Your comments and questions are welcome; please contact me at buddy@buddyweaver.com.

SINGING CALLS

I'LL SEE YOU IN MY DREAMS
Blue Star Retro 1139 by Buddy Weaver
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 126 Rhythm: Boom-Chuck
Very clear dance rhythm. Tune is a classic sing along with music that has a whimsical feel. Strong leads and lots of fills from keyboard instruments. Breaks have dramatic music drop out for emphasis on Allemande Left call. Proper word meter on called track. Previously released on vinyl.
Heads Prom Half – Square Thru – Right & Left Thru – Pass Thru – Trade By – Touch ¼ - Scoot Back - Swing

UP AROUND THE BEND
Crest 107 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 130 Rhythm: Shuffle (Rock)
Clean beat played in rock style – very energetic. Clear leads from sax, organ (keyboard), and guitar. Lots of fills from same instruments. Percussive break in the middle. On the last figure, the guitar player really lets go. Good word meter and just a great vocal from Scott who seems to enjoy himself. Adjust tempo for your group.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Centers Right & Left Thru – Square Thru ¾ - Swing

BABY I LOVE YOUR WAYS
Crest 108 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 126 Rhythm: Shuffle
Rhythm track has a somewhat Latin feel. Clear leads but caller will have to know the song. Featured instruments are saxophone, guitar, piano alternating on leads and lots of fills. Very nice guitar tag ending. This is a love song that many dancers will recognize. Scott shows a laid back style to call the song with proper word meter.
Standard Ferris Wheel figure

Definition: Two arms, tightly wrapping a fellow human being, while getting firmly wrapped back constitutes one hug.

CAN'T GET ENOUGH
Crest 109 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 128 Rhythm: Shuffle (Rock)
Strong dance beat played in rock style. Leads are laid back so caller will carry the melody of the song. An energetic sound from guitar, saxophone, and keyboard. A wild instrumental tag ending that many will enjoy. Good word meter from Scott. May need to adjust speed for your dancers.
Heads Prom Half – Square Thru – Right & Left Thru – Pass Thru – Trade By – Slide Thru – Square Thru 3/4 - Swing

YOUR WILDEST DREAMS
Hi Hat Retro 517 by Andy Allemao and Buddy Weaver
(CD/MP3 SINGLE from dealers or Hi Hat web site)
Tempo: 123 Rhythm: Shuffle
Laid back rhythm to a country-sounding version of an 80's rock song. Leads played clearly by guitars (steel, electric, acoustic). Good word meter. Song comes with music only and music with harmony tracks. May need to increase speed for dancer comfort. Released once upon a time as vinyl.
Heads Square Thru – Swing Thru – Boy Run – Tag the Line – Cloverleaf – Girls Square Thru ¾ - Swing

SUMMER SOUNDS
MAP 1021 by Mike Sikorsky *(CD/MP3 SINGLE from dealers or MAP web site)*
Tempo: 126 Rhythm: Shuffle
Well-defined dance rhythm with leads that are laid back. Instruments played are guitar, piano and keyboard with some nice fills. Many dancers will recognize this as a classic Square Dance singing call. It was ready to be up-dated and this release does an excellent job. Mike does a great vocal with good word meter.
Heads Prom Half – Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back - Swing

ELECTRIC AVENUE
Mountain 177 by Mark Clausing *(CD/MP3 SINGLE from dealers)*
Tempo: 124 Rhythm: Shuffle
Good clean dance beat. Clear leads from keyboard with lots of background sounds, some are fills, to offer a funky electronic sounding piece of music. Tune is familiar to many. Good word meter and Mark generates enthusiasm to drive the song. Adjust tempo to your dancer's preference.
Two figures used – one Mainstream and one Plus

JOHNNY CASH JUNKIE
Riverboat 339 by Elmer Sheffield *(MP3 SINGLE from Riverboat web site)*
Tempo: 126 Rhythm: Shuffle
Very strong beat. Leads are clear, played by guitars. On the energy scale, it is mid-way up. Interesting lyrics used by Elmer with good meter. Listen to vocal to learn a clever way to end the song. Take note that Riverboat Music is now selling SINGLE versions of many of their bundled releases.
Heads Prom Half – Pass the Ocean – Extend – Swing Thru – Boy Run – Tag the Line – Face Right – Ferris Wheel – Centers Pass Thru – Swing

RIVERBOAT BLUES
Riverboat 340 by Elmer Sheffield *(MP3 SINGLE from Riverboat web site)*
Tempo: 128 Rhythm: Shuffle (Blues)
Strong percussion with a Blues feeling. Clear, jazzy leads from saxophone, guitar, harmonica, and piano. Good music that can drive the dance energy level up. Elmer sounds good and comes up with cute lyrics. Word meter is good. Speed should be adjusted for your dancers.
Heads Square Thru – Right Hand Star – Heads Star Left – SINGLE Circle – Star Thru and Roll - Swing

BLUE VIRGINIA BLUE
Royal 706 by Marshall Flippo *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Shuffle
Clear dance beat. Country song with clear leads and lots of fills. Featured instruments are mandolin, guitar, and fiddle. Harmonica is also a fill at times. Key change on closer. Could be a relaxer or driver. Sure is good to hear Flippo on a recording – he's come up with an interesting figure that fits the music – what made him famous. Adjust speed to your dancers.
Heads Wrong Prom Half – Sides Lead Right – Circle to a Line – Star Thru – Eight Chain Five – Turn your Corner to Promenade her

I'LL FOLLOW THE SUN
Royal 1209 by Patty Green *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Boom-Chuck
Excellent dance beat. Clear leads and great fills coming from guitar, fiddle, steel with an occasional harmonica chasing around the melody. A familiar tune that most dancers will sing along. There are a couple high notes that may be faked. Patty alternates between the melody on breaks and uses a harmonic note on the figures. Dancers will have to move to keep up with the figure.
Heads Prom Half – Lead Right – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Star Thru - Square Thru ¾ – Swing

PRETTY BELINDA
Sting 21115 by Maarten Weijers *(CD / MP3 SINGLE from dealers)*
Tempo: 129 Rhythm: Shuffle
Good beat to an "up" sounding song. Clear leads from fiddle, guitar, and steel. A harmonica is laid back into the breaks. A catch tune with cute lyrics. Nice middle of the evening song. Caller uses good word meter and is enjoyable to listen to. Fun musical tag ending. Adjust tempo for your dancers.
Heads Prom Half – Square Thru – Right & Left Thru – Pass Thru – Trade By – Slide Thru – Square Thru ¾ - Swing

TAKE ME HOME COUNTRY ROADS
Classic 109 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 125 Rhythm: Boom-Chuck
Rhythm sits back behind the leads but music has the old-fashioned dance feel. Music from guitar, piano, clarinet, and xylophone in a symphonic take on a Country sing-along. Could be a good opener or closing number. Good word meter. Previously released on vinyl.
Heads Prom Half – Pass the Ocean - Extend – Swing Thru – Spin the Top – Right & Left Thru - Square Thru ¾ - Swing

GOODNIGHT MY SOMEONE
Silver Sounds 285 by Corben Geis *(CD/MP3 SINGLE from dealers)*
Tempo: 126 Rhythm: Boom-Chuck
Very clean rhythm with pretty music. Clear leads played by keyboard with sounds from piano, guitar, and "squeeze box." Tinkling piano throughout the song gives it a light feeling. Could be a great song to close an evening. Cory does a nice job on the vocal using proper word meter. He breaks into a rendition of "76 Trombones" on the middle break and makes a nice dedication to his daughters.
Standard Ferris Wheel figure

WILL THE CIRCLE BE UNBROKEN
Classic 110 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 123 Rhythm: Boom-Chuck
Good danceable rhythm on a classic gospel song done in a jazz style. Clear leads from clarinet, flugelhorn, and guitar. Piano player jazzes around the melody. Key change on middle and closer. Word meter is good. Speed may need to be adjusted for your groups. Released on vinyl that is no longer available.
Heads Prom Half – Right & Left Thru – Sides Square Thru – Right & Left Thru – Swing Thru Twice – Boy Run – Promenade

HOEDOWNS

WHEELIN
Silver Sounds 282 *(CD/MP3 SINGLE from dealers)*
Tempo: 130 Rhythm: Boom-Chuck
Good dance beat. Laid back leads playing no discernable tune. Sounds from keyboard with a pronounced click track that drifts in and out every 32 beats making for a unique sound. A happy sounding hoedown.

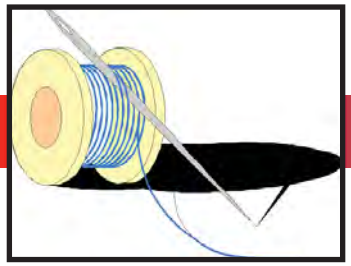
BREAK 1-9
Classic 510 *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck
Good dance beat that has a dramatic pause once every 64 beats. Chords (no melody) played by guitar and bass with a piano jazzing around the entire song. Song was previously released on vinyl.

AFTER YOU'VE GONE
Classic 511 *(MP3 SINGLE from Classic web site)*
Tempo: 131 Rhythm: Boom-Chuck
Dance beat that lays behind instruments playing a jazz version of a classic song. Good musicians showing their stuff on piano and guitar. A release that seems quiet but is quick moving and excites the dancers. Previously done on vinyl.

Purchase the music reviewed from your local dealer or the on-line sources below.

A&S Records	www.asrecordshop.com
Blue Star Retro	www.buddyweaver.com/bluestar.htm
Classic Square Dances	www.buddyweaver.com/classics.html
Crest Music	www.crestrecordings.com
Hi Hat Retro	www.buddyweaver.com/HIHAT.htm
Mesa Apache Productions	arizonacaller.weebly.com
Palomino Records	www.dosado.com/music
Rhythm Records	www.rhythmrecords.biz
Riverboat Music	www.riverboat.com
Royal Records	www.royal-records.com

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Stretch Belt Instructions

Instead of settling for an 'almost match' it is easy to whip up a belt that is the perfect color and length. These instructions use three pieces of elastic instead of one wide piece. I find that the three piece version is more comfortable and lays flatter than one wide elastic. These instructions are for a two inch wide belt with changes for a three inch wide belt at the end.

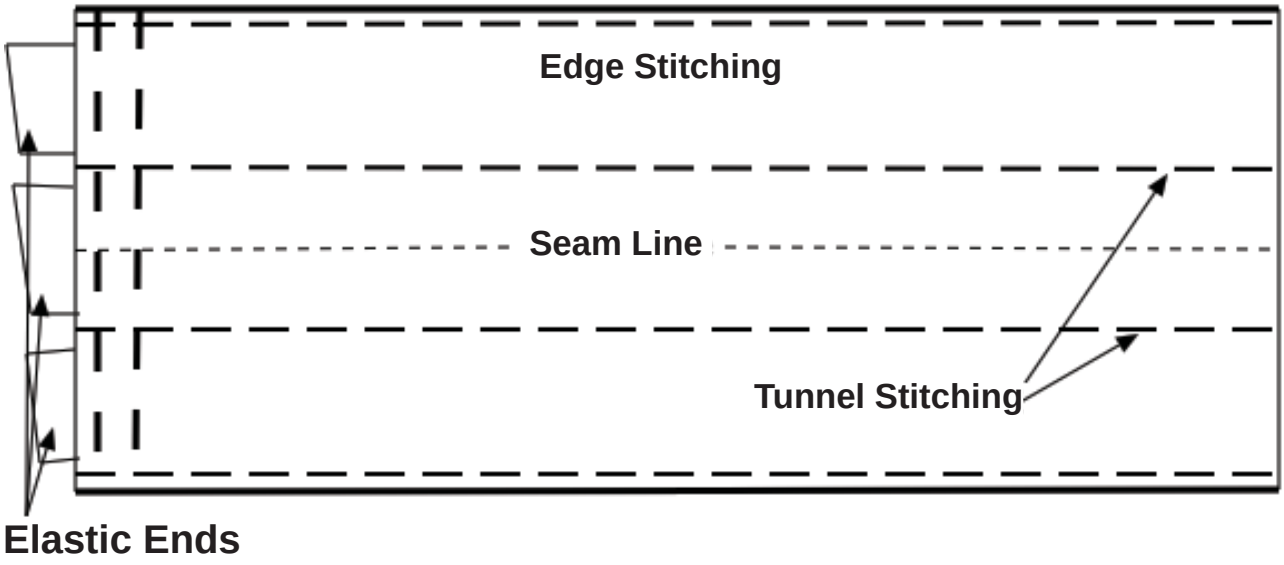
Materials

Fabric - 5 inches wide by waist length plus 6 inches - The length is variable. The finished belt should be smaller than the waist measurement and have enough stretch to fit securely and not bind. Exactly how tight you want to wear the belt is a personal preference. When making the first belt err on the side of too long. It can always be cut down. Stiffer or thicker fabrics should be shorter so the belt is not bulky. Thinner fabrics can be gathered more depending on the look that you want.

Elastic - Three pieces of 1/2 inch wide ban roll (non-roll) elastic that are two inches shorter than waist length. This type of elastic has little bars woven across it to keep it from folding in half when stretched.

Belt buckle - I have found a lot of great belt buckles at the secondhand stores. Even if the elastic is the wrong color get the belt for the hardware.

Inside of Belt



Instructions

1. Fold the fabric in half-length wise, right sides together and stitch a 1/2 inch seam. Press the seam open. Turn the tube right side out.

2. Press the tube flat with the seam down the center. The seam will be on the inside of the belt.

3. Set the stitch length of the sewing machine to 4 mm or 8 stitches per inch. Edge stitch along both fold lines. The edge stitching should be approximately 1/16 of an inch from the edge. This will help prevent the elastic from twisting in the belt and it forms a crisp edge.

4. Sew 5/8 inch in from the edge of each side. This will form three tunnels for the elastic. The tunnel needs to be a little larger than the elastic to allow the elastic to slide easily.

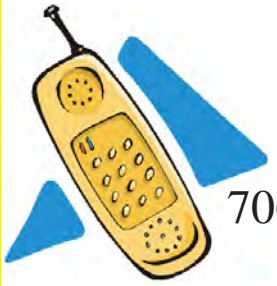
5. Attach a large safety pin to the end of each piece of elastic. Thread them through the tunnels until just a 1/4 inch of each is sticking out. Stitch across this end of the belt. Only sew across this end twice. Stitching through the elastic several times will weaken it because the needle will cut the elastic threads.

6. Work the elastic through the tunnels until there is about 1/4 inch sticking out and stitch across the other end. Attach the belt buckle with hand stitches.

7. Try on the belt over the outfit. Adjust the length of the elastic and fabric as desired. When the fit is right stretch the belt and adjust the gathers. Straight stitch across the width of the belt in the middle and at the sides. This will keep the elastic from rolling and keep the gathers even.

Options - For a three inch wide belt you will need a piece of fabric 7 inches wide and 3/4 inch wide elastic. The tunnels will be stitched one inch from the edge.

Do you have comments?
Send them to:
nesdm@squaredance.ws



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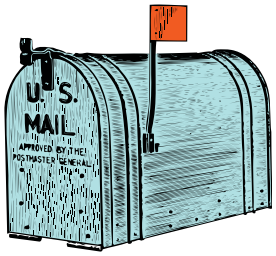

By the time a man is old enough to watch his step,
he is to old to go anywhere.

Selected by

Birgit Maguire

CRAZY CAJUN STOMP

COMPOSERS: Debbie & Paul Taylor
1350 Sunlight Dr.
Cle Elum WA 98922

MUSIC: "Crazy Cajun Stomp" by Joanie Bartels
downloadable from iTunes & Amazon

SPEED: 38 RPM
FOOTWORK: Opposite unless noted
PHASE: 2+2 (Fishtail & Strolling Vine)
SEQUENCE: INTRO, A, B, A, B, C, Bridge, D, B
ENDRHYTHM: Two Step

INTRO

1 - 6 CP WALL WAIT THROUGH CRICKET SOUNDS;; STROLLING VINE;;;;
7 - 14 TRAVELING BOX;;;; HITCH 6;; SCOOT 4; WALK & PU;

A

1 - 6 2 FWD TWO STEPS;; 2 PROG SCIS;; FISHTAIL; WALK & FACE;
7 - 12 2 TURNING TWO STEPS;; BOX;; SCIS TO SCAR; SCIS TO BJO;
13 - 16 FWD, LOCK, FWD TWICE;; FWD HITCH 3; HITCH/SCIS TO SCP;

B

1 - 8 2 FWD TWO STEPS;; VINE APT 3; TOG 3 TO BFLY; TRAVELING DOOR TWICE;;;;
9 - 12 STROLLING VINE TO CP LOD*;;;;
*2nd time through end in SCP LOD

C

1 - 8 CIRCLE CHASE TO CP WALL;;;; LEFT TURNING BOX;;;;

BRIDGE

1 - 2 1/2 BOX; SCIS THRU;

D

1 - 8 SLOW OPEN VINE 8;;;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4;;
9 - 16 BROKEN BOX;;;; FWD HITCH 3 ; SCIS THRU; SLOW ROLL 4 TO SCP;;
17 - 22 2 FWD TWO STEPS;; LACE X; TWO STEP TO FC; BOX;;
23 - 27 SD, CL TWICE; SD, DRAW, CL; BK AWAY 3; TOG 3, LIFT & TURN; BK AWAY 3;
28 - 32 TOG 3 TO BFLY; LIMP 4; WALK 2 TO OP; HITCH 4 ; WALK 2 TO SCP;

ENDING

1 - 8 LACE UP TO SCP;;;; HITCH 6;; SCOOT 4; SNAP APT;

For full cue-sheet send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

Ed Foote

WE CAN NOT GO BACK – Part 2

Last time I began a reply to a letter which inquired why we cannot go back to the "glory" days of square dancing that occurred in the mid-1980s. I pointed out that according to *Psychology Today* magazine: ALL GROUP ACTIVITIES ARE DOWN. They started to decline in the late 1980s and 1990s. One reason for this was that staying at home became much more popular, because it was considered a safe haven from life's pressures, entertainment could be had at home with numerous cable TV channels along with movie rentals - first on video cassette and then on DVD, and subsequently the huge rise in the Internet meant people preferred to stay at home and work on the computer. Now my reply to the letter continues.

A second reason that all group activities are down is: THERE IS MORE EMPHASIS ON INDIVIDUAL ACTIVITY. In the 1970s and 1980s, people found satisfaction in life thru expressing themselves in group activities, such as social lodges (Lions, Elks, etc.), social activities (square dancing, bowling groups), and church. But starting in the 1990s, "do your own thing" became the watchword. According to *Psychology Today*, activities requiring only individual participation are all flourishing. These include such things as crafts, walking, working out at a gym, and taking a course at a local college. The big factor here again is the computer. Now people can even take college courses without ever seeing another student, church can be experienced on-line, shopping can be done on-line. In other words, now people can live their lives at home and rarely go out, and they feel they obtain more "experiences" than if they left the house.

What else is different now from the 1980s and 1990s that has adversely affected square dancing? WE HAVE LESS LEISURE TIME. In the mid-1990s a Gallup poll stated that Americans were working 6 hours more per week than in 1973, and they had 10 fewer hours of leisure time per week. That was 20 years ago - can you imagine the numbers today, what with corporate downsizing requiring fewer people to work longer hours? Also, this downsizing has resulted in many more people looking for work, but not finding it in their field. So a lot of people are now working 2 jobs at lower pay to equal the paycheck of the one job they used to have. If you are working 2 jobs, you don't have time to square dance.

Send your club news & photos to:

nesdm@squaredance.ws

NEW SINGING CALLS by Cory

www.corbengeis.com

Silver Sounds SSR-285

GOODNIGHT, MY SOMEONE

From Meredith Wilson's THE MUSIC MAN

Gold Rush Square Dance Productions GLDR-181

WHERE WERE YOU (ON OUR WEDDING DAY?)

From the movie RUNAWAY BRIDE

Look for both this autumn!

Another thing that is different now as compared with the 1980s and 1990s is: ADULTS ARE SEEKING A WIDE RANGE OF EXPERIENCES. According to Psychology Today, people are not satisfied with experiencing only a few recreational activities - they want to experience as many as they can. But because of all the factors mentioned above, they can only experience 1 or 2 things at a time. This explains why so many people complete square dance beginners class and then drop out after 1 or 2 years. It is not that they do not like the activity of square dancing or that it is too difficult, it is simply that they have spent time doing square dancing and now they want to do something else.

So those who say that people drop out because lessons are too long or that there are too many calls to learn are missing the big picture. Yes, these factors could play a role with a few people, but the big picture is that people just want to do something else. This is brought home by surveys of dropouts who say that they enjoyed the activity, but now they want to enjoy a different activity.

Next time we will look at what all of this means for the future of square dancing.

All you have to do to get the world to beat a path to your door is decide that you want to take a nap.

ROUNDALAB ROQ – 4th Quarter 2013

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)

PHASE 2: *Beverly & Robert MacKay, Chaircouple*

ROQ: **I Saw Linda Yesterday (TS), Charlie Brown & Linda Cooley**
Artist: Dickey Lee, download from Amazon

1st RU: Phil The Fluter's Ball (TS), Birgit & Richard Maguire
"Phil The Fluter's Ball" by Brendan O'Dowa, available on iTunes

2nd RU: Peace In the Valley (WZ), Betty Skillet & Ray Terrell
"Peace In The Valley" by Daniel O'Donnell, available on download sites

PHASE 3: *TJ & Bruce Chadd, Chaircouple*

ROQ: **Zou Bisou Bisou (RB/TS), Annette & Frank Woodruff**
Mad Men, Jessica Pare, download from iTunes

1st RU: Amafidia (RB), Bob & Patsy Heath
STAR 131 - Amapola

2nd RU: It's Gonna Rain (JV), Barry & Bobbie Bartlette, The Coastline Band
Album: Swoop Down Jesus, trk 4, iTunes,
also download from Amazon

PHASE 4: *Karen Fisher, Chairperson*

ROQ: **The Way We Ought To Be (FT), Randy & Marie Preskitt**
CD: All Aboard! Indigo Swing, also mp3 download

1st RU: Lasso the Moon (WZ), TJ & Bruce Chadd
CD: Premium Standard – Ballroom Fascination,
also download from Casa musica

2nd RU: Tango Eljana (TG), Michael & Regina Schmidt
CD: Casa Musica, Ballroom Classics 1, trk 5, also download from Casa musica

PHASE 5: *Tim Eum & Cindy Hadley, Chaircouple*

ROQ: **Sprint (WZ), Kenji & Nobuko Shibata**
Musica Poesia CD: Casa musica "Ballroom Classics 4,"
CM-BC 104, trk 4

1st RU: Michelle (FT), Karen & Ed Gloodt
CD: 20 Jahre Karl Schmidt Big Band, also Amazon download

2nd RU: Pink Cherries (CH), Don & Linda Hichman
Chacra Music Album: Ballroom Dancing Under The Stars,
also Amazon download

PHASE 6: *Dave Goss & Ulla Figwer, Chaircouple*

ROQ: **Anticipation (WZ), Bill & Carol Goss**
Secret Garden CD: Winter Poem, trk 5

1st RU: Coco Beach (FT), Mark & Pam Prow
CD: Prandi Sound – Ancona Open, Vol. 9, trk 11

2nd RU: Appalachian Lullabye (WZ), Curt & Tammy Worlock
CD: Casa musica, The Best of Ballroom Music, Vol 22, trk 2

Baldwin Apple Squares

Saturday - October 12 ~ Apple Picker's Ball

Don Bachelder & Marilyn Rivenburg

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Info: Dan 781-438-2363 ~ Banner: Karen 781-729-6202
www.baldwinapplesquares.freeservers.com

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Sun 6 Mayflower Ball, Hayloft Barn, Sturbridge MA
Sat 12 Round Dance Party, Hayloft Barn, Sturbridge MA
Sat 19 Heel & Toe SDC, Manchester NH
Sat 26 Hayloft Steppers, Hayloft Barn, Sturbridge MA

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584

Fairs 'n Squares

Saturday, October 19 ~ 8:00-10:30 pm ~ MS & PL

BILL MAGER - *Calling* & **HARRIETT CLARKE** - *Cuing*

Thursdays: **Class & Workshop ~ Starting September 26 ~ Basic, MS & PL**

All functions at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Info: 978-897-8450 **www.fairsnsquares.com**

Remembering Joanne Ickler

Joanne "Jo" Ickler, of Hopedale, MA, a 28-year member of the Fairs 'n Squares of Framingham, MA, died August 26. Jo was born in Spring Grove, Minnesota, attended Hamline University in St. Paul, Minnesota and graduated from the University of Minnesota with a degree in social work. She was employed for 15 years as a social worker in Minnesota and worked as an administrative assistant at a food brokerage in Massachusetts before retiring in 2002. Jo and Glenn were married 56 years.

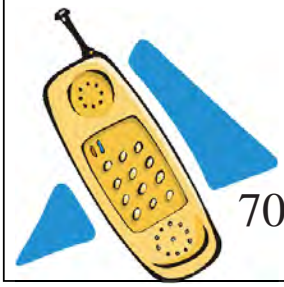
Besides square dancing, she enjoyed quilting and spending summers with Glenn at their cottage on Marthas Vineyard. Jo served on the club's Board of Directors for 25 years, including three terms as president and six terms as class adviser. She also served on the committee for the 40th and 41st New England Square and Round Dance Conventions. Jo was a member of the County Line Quilt Guild and the Quilters Connection Quilt Guild and exhibited her work in many of their shows.

Jo danced at every NESRD Convention from 1986 through 2013 and at five national conventions. Square dancing was her greatest joy, spending the annual weekends with club members at East Hill Farm in Troy, NH.

Jo leaves her husband Glenn; four sons, six grandchildren, and one great-grandchild.

The family requests donations in Jo's name to the Oak Bluffs Firemens Civic Association Inc., 4 Firehouse Ln., Oak Bluffs MA 02557.

How To Contact NESDM



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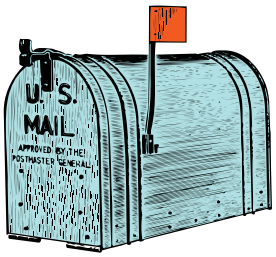

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Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at All Saints Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, October 5 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - Alt MS/PL

Caller: Bob Butler **Cuer: Birgit Maguire**

Wednesday Square Dance Workshops

MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45

Peter & Anne Schwind ~ Presidents & Acting Banner Chairs ~ 978-475-8216

GREAT PLAIN SQUARES

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Needham MA

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8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

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Bob Butler
Phil Gatchell, Scott Cohen

October 26, Needham Halloween Dance

Caller: Al Hipkins
Cuer: Harriett Clarke

Costumes Encouraged

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JAY SILVA **JENNIE FRISELLA**

BANNER Info: 508-835-4560 **Please call if you need more info.**

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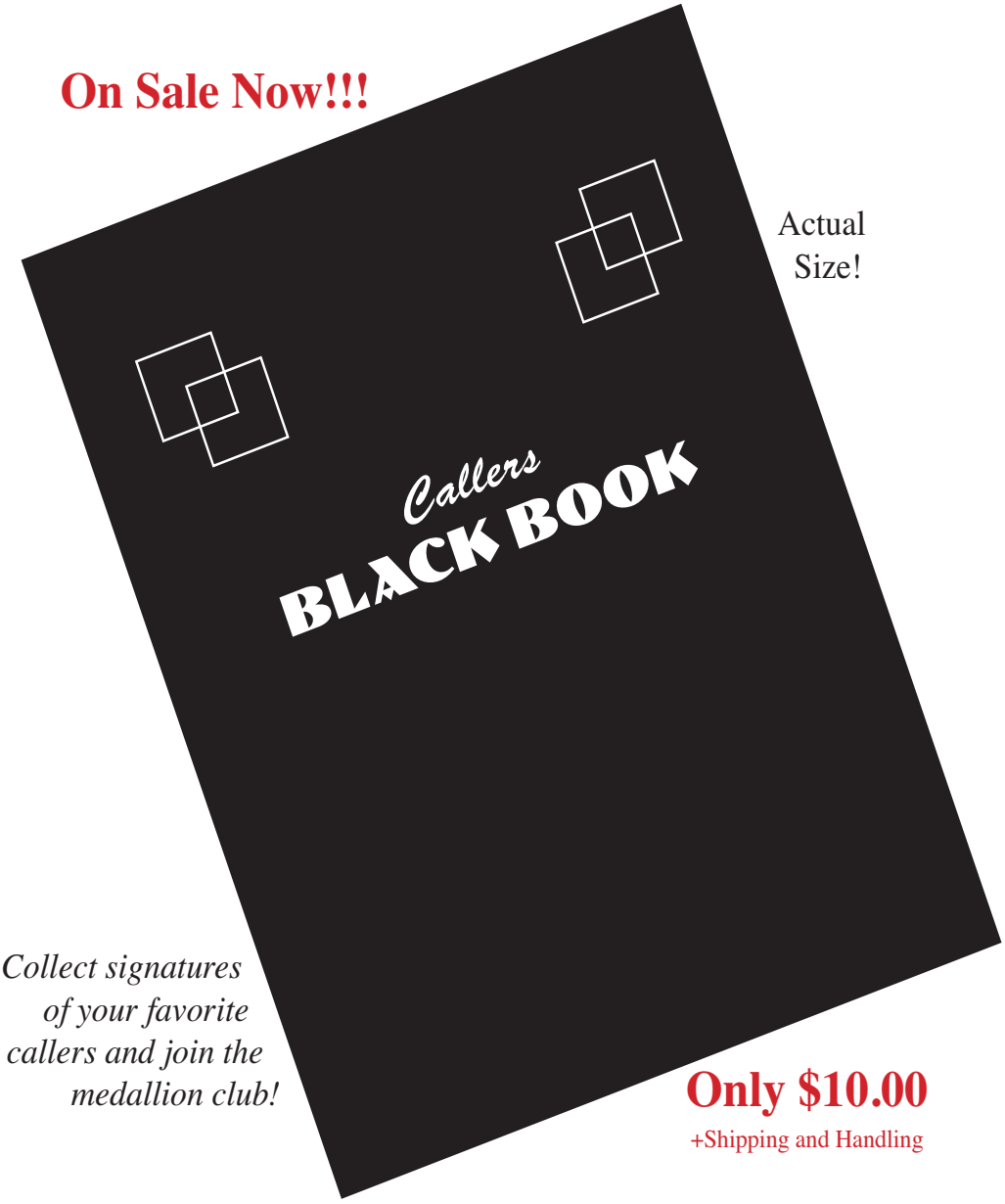

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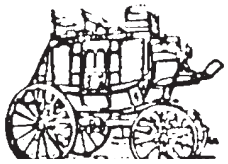

CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing
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$6.00 P/P

Saturday, October 5 - *MS/PL*

Dennis Marsh **Lee Fremault**

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Celebrating 50 Years of Square Dancing and Friendship

Heel & Toe Square Dance Club

Manchester, NH

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BIRGIT MAGUIRE CUING
7:30 - 10:00 PM MS W/PL TIPS
Bishop O'Neil Youth Center
30 South Elm St., Manchester, NH

Presidents: *Dick & Louise Maurier* ~ 603-668-2066
diloma@comcast.net
Banner: *Keith & Joyce Koerber*
katahdin6@myfairpoint.net
603-497-3483 or 603-494-0300
www.heelandtoesdc.freeservers.com

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Square Dance Classes!
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$5/Dancer

Round Dance Classes!
Start Oct 23, 6-7pm
$5/Dancer

BOTH CLASSES ONLY $7/DANCER!!

Caller
Chris Pinkham!

Rounds For Experienced Dancers
Will Continue Between Square Tips
7-8:30pm!

Cuer
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Cuer
Barbara Horlor!

Rochester Community Center

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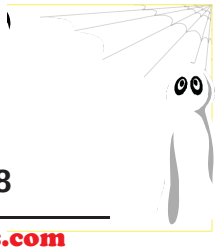
Info: Randy & Sue 603-253-9518 ~ Banner: Jim 603-470-3663

winnisquares@yahoo.com ~ www.winnipesaukeesquares.weebly.com ~ We are on Facebook!

HALLOWEEN DANCE



Caller: ***Ralph Peacock*** Cuer: ***Don Scadova***

Saturday, October 26 ~ 7:30 - 10 pm ~ MS/PL

Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048

Banner: Ken & Marge Manwiller 603-878-1718 ~ www.wolfrockers.com

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Matt McGovern **Phil Gatchell**

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Questions? Warren Sherburne - 603-863-6394

Brent & Reggie Scudder - 603-763-0187 ~ Banners/Contracts

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CALLER: Kip Moulton & *CUER*: Linda Moulton

Sunday Nights - October 6, 13 & 27

WORKSHOP: 6:30-7:30 - DANCE MS, PL & RDS ~ 7:30-9:30

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WELLS ACTIVITY CENTER ~ 113 Sanford Rd (Rte 109) Wells, ME

INFO: *Ken & Denise* 207-608-1333

Website: http://nubblelighthousekeepers.squaredanceme.us e-mail: nubblesdc@aol.com

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Lewiston-Auburn, Maine

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OCT. 20, 2013, MAINSTREAM
NOV. 17, 2013, MAINSTREAM
DEC. 15, 2013, CLASS
JAN. 26, 2014, PLUS
MAR. 23, 2014, MAINSTREAM
MAY 25, 2014, CLASS

WORKSHOPS THURSDAYS: 6:30 CLASS, 7:30 MAINSTREAM, 8:30 PLUS

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Harvest Festival Dance

Sunday Afternoon - October 20

1:30 pm with Early Rounds

Dance 2:00 to 5:00 ~ MS & PL

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***CALLERS*: Chuck & Gerry Hardy & *CUER*: Phil Gatchell**

WELLS ACTIVITY CENTER ~ 113 Sanford Rd (Rte 109) Wells, ME

INFO: *Ken & Denise* 207-608-1333

Website: http://nubblelighthousekeepers.squaredanceme.us e-mail: nubblesdc@aol.com

Send your club news & photos to:

nesdm@squaredance.ws

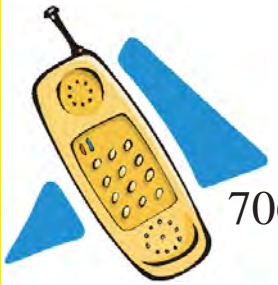
Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Wed	1	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	5	Concord Coach Squares	Concord NH	Marsh / Fremault	MS & PL
		Hayloft Steppers	Sturbridge MA	Bachelder / Rivenburg & Gatchell	MS & PL
		Riverside Squares	Danvers MA	Butler / Maguire	EA-1, MS & PL
Sun	6	Mayflower Ball	Sturbridge MA	/B Maguire & others	RD
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	9	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	11	Northeast Callers School	Manchester NH	Several	SQ
Sat	12	Baldwin Apple Squares	Burlington MA	Bachelder / Rivenburg	EA-1, PL
		Northeast Callers School	Manchester NH	Several	SQ
		Round Dance Party	Sturbridge MA	B Maguire	RD
Sun	13	Northeast Callers School	Manchester NH	Several	SQ
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Winnipesaukee Squares	Laconia NH	Bachelder / Scadova	MS w/PL
Wed	16	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri	18	Tumbling Leaves Festival	Bennington VT		MS thru C-2
Sat	19	Bradford Country Squares	Bradford NH	McGovern / Gatchell	ERD, MS & PL
		Fairs 'n Squares	Framingham MA	Mager / Clarke	MS & PL
		Heel & Toe	Manchester NH	Butler / Maguire	MS w/PL
		Sutton Country Squares	Sutton MA	Silva / Frisella	MS & PL
		Tumbling Leaves Festival	Bennington VT		MS thru C-2
Sun	20	Nubble Lighthouse Keepers	Wells ME	C & G Hardy / Gatchell	MS & PL
		SDFNE	Manchester NH		
		Tumbling Leaves Festival	Bennington VT		MS thru C-2
		Twin-City Spinners	Lewiston ME	Hipkins	MS
Wed	23	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	26	Great Plain Squares	Needham MA	Hipkins / Clarke	PL
		Happy Time Squares	Rochester NH	Maurice / Harlor	ERD, MS & PL
		Hayloft Steppers	Sturbridge MA	McGovern / Maguire	ERD, MS & PL
		Wolf Rockers	Mason NH	Peacock / Scadova	MS & PL
Sun	27	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	30	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL

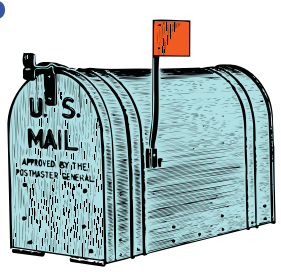
How To Contact NESDM



nesdm@squaredance.ws

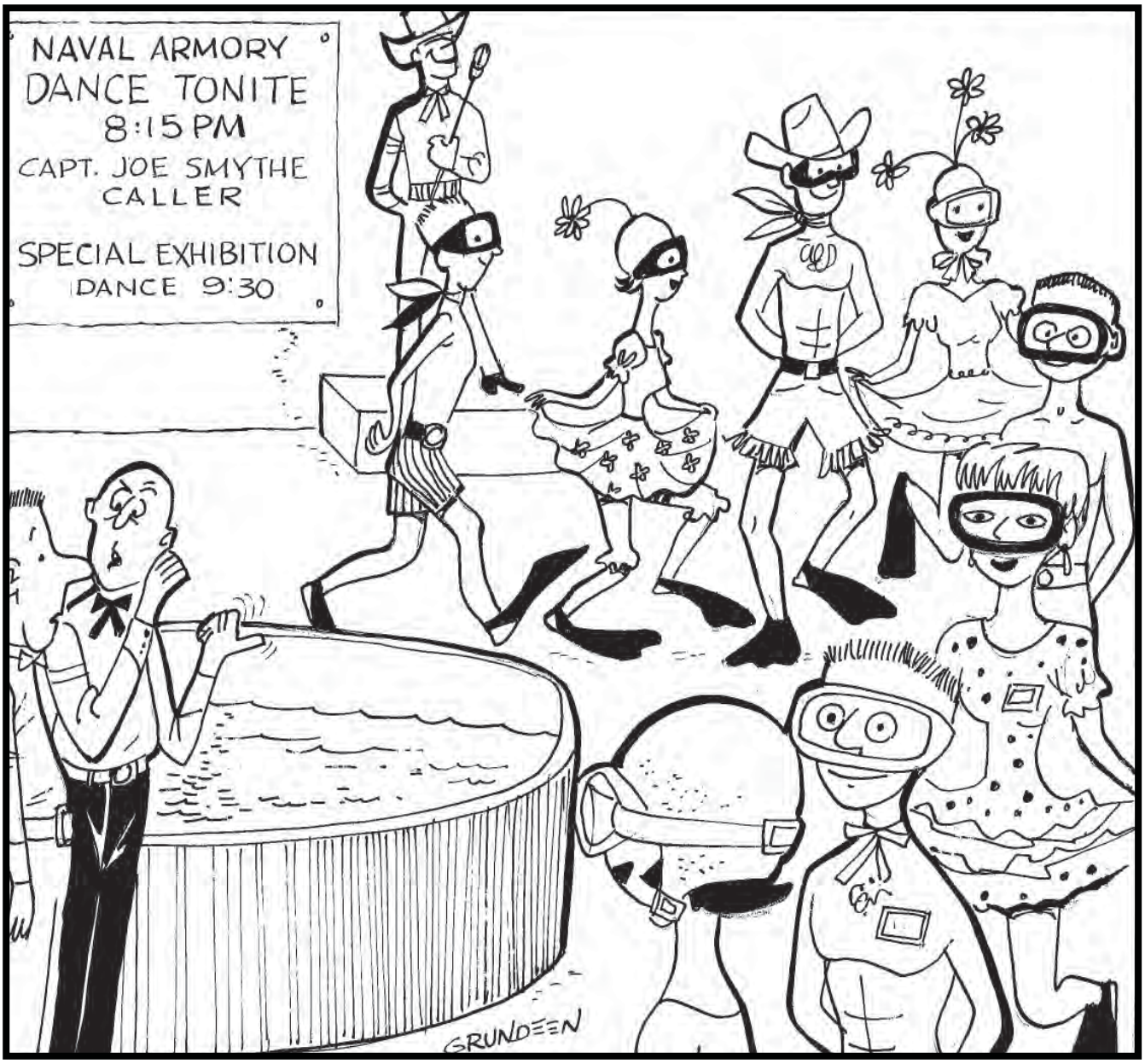
706-413-0146

NESDM
782 Jays Way
Ringgold GA 30736



Workshops

Tuesday				
1-8-15-22-29	B & R Maguire	Sturbridge MA	P3 Rumba & Cha, all rhythms P4 & 5	RO
Wednesday				
2-9-16-23-30	Great Plain Sqs	Needham MA	Class	SQ
	Riverside Sqs	Danvers MA	MS Class, PL	SQ
9-16-23-30	Happy Time Sqs	Rochester NH	Class, MS, PL	SQ (RO begin 10/23)
9-23	Baldwin Apple Sqs	Woburn MA	PL & A-1	SQ
Thursday				
3-10-17-24-31	Bradford Country Sqs	S Sutton NH	Class, MS & PL	SQ
	Fairs 'n Sqs	Framingham MA	Basic, MS & PL	SQ
	Twin-City Spinners	Lewiston ME	Class, MS, PL	SQ
Sunday				
6-13-27	Nubble Lighthouse Keepers	Wells ME	CLASS	SQ



The Northeast Square
DANCER
November 2013

"Our Only Excuse For Existence Is To Be Of Service"

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782 Jays Way
Ringgold GA 30736

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Ken Ritucci
Buddy Weaver

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for **January 2014 is November 10**

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What It Is We Really Do
By Daryl Clendenin

Why is it called square dancing? The only reason I can come up with is: we begin in a square and we end in a square. Of course, a square is a geometric formation with four equal sides. It seems practically everything we do, other than eight dancer Star Figures and Circle Figures (both sort of the same) is done in formations consisting of two equal sides and not four. Considering the choreography that we use most frequently, it would seem more accurate to call it "Rectangle Dancing."

If you stop and think about it, Lines, Waves, Columns, Eight Chain Thru, Double Pass Thru and most other commonly used formations (at least at Basic and Mainstream) have two equal sides and can be pretty easily visualized as a rectangle of different lengths (or widths if you prefer).

Now, if you can accept any of that, I submit that the most heavily used of these formations is what I refer to as the "grid." That would be the rectangle of dancers (geometrically speaking) that exists in an Eight Chain Thru or Double Pass Thru formation. Typically, we use this "grid" as a pathway to get the dancers from one side of the set to the other. The most common ways this is done are: Pass Thru & Trade By or Couples Circulate or All Eight Circulate or Dive Thru & Pass Thru.

"So what?" you say. Well, here again, other than the commonly used Circle figures such as Allemande Thars, Alamo Style Waves, Circle Lefts, etc., practically everything we do involves two (not eight) dancers working with each other. Thinking of the grid as a pathway lends itself to the idea that the dancer movement back and forth is actually traffic with a destination, rather than just words to be learned and remembered. The only reason I can see for moving two dancers to the other side of the grid is to:

1. Confuse the dancers into believing that they went somewhere.
2. Make the same type of material used on the previous side of the grid look different.
3. Give each fellow a chance to wink at a new girl.

The fact is, nearly all that we do in our dance choreography involves only two couples. That is, two couples on each side of the grid. I don't care if we're in Mini Boxes, Waves, Diamonds, Two Faced Lines, Facing Lines or whatever: while they are confined to that one side of the grid, it is Two Couple Dancing.

There are just a few movements while in the grid that involves all eight dancers. Spin Chain Thru, All 8 Circulate (and couples), Trade By, Eight Chain Thru (2-3-4), Pass to the Center and Ferris Wheel come quickly to mind. Other than those (and maybe one I missed) everything involves only two couples. That's 6 or 7 moves out of the listed 68.

As callers, we sometimes like to think we are taking the dancers a lot of different places, when in fact, what we typically do is just move them back and forth across the grid. That really seems to be the vast majority of our real traffic in the square. The rest is just two couples fiddling around where they are.

continued on page 4

Comment

Jim Mayo

For the past couple of years I have been trying to interest someone in the round dance world in investigating the origins of modern round dancing. I haven't been very successful. The SDFNE has a considerable collection of documents about round dancing. We've given complete sets of several round dance magazines to the University of New Hampshire and for many of those we have duplicate sets still at the Foundation Library/Museum in Manchester. I recently decided to poke around in that collection to see what I could find.

What I found has surprised me. When Lloyd Shaw wrote his book "American Round Dancing" in 1947 he wasn't writing about "modern" rounds. The dances he described were of two kinds. One kind is the "folk" dances, schottische and varsouvienne and others that had been around the square dance world for many decades. Many of them had been brought over from European origins. The other kind was short sequences of steps in one of the standard ballroom rhythms, waltz, polka, two-step, etc. The step patterns were rarely more than 8 measures long and never more than 16. Many of both types could be done to several different pieces of music.

In 1950 the book "Dancin' a Round," written by Ginger Osgood and two coauthors, was published. It included some of the traditional rounds but also some recently created dances that were written to fit a particular recording. Ginger updated that book annually for the next three years. In 1953 Frank Hamilton published "Introduction to American Round Dancing." By then the American round dance had undergone a major transformation. From then on nearly all the new dances were written to fit a particular recording. The way dances were described in print was changed in very important ways to a system developed by Ginger Osgood and promoted by Doc Alumbaugh of Windsor Records.

It is clear to me that modern round dancing was created in a 6 year period because of the newly available recorded music and the public address equipment on which to play it. That same creation was a major force behind the creation of modern club square dancing. I have written a much longer and more detailed investigation of this subject that I hope will be available on the www.SDFNE.org web site by the time you read this. It was an interesting and very surprising project.

What Is It We Really Do - continued from page 3

Knowing and accepting this fact should make it somewhat easier to come up with MODULES: Zeroes, Equivalents, Invert and Rotates, Fractionals, Technicals, Set-ups, Get outs, Conversions and groups of movements that just flow well together.

Regardless of the method of choreographic control or resolution technique you use, everyone uses modules. Without having some idea of the starting and ending positions of calls along with the possible preceding and following calls, there is NO dance. Flow and timing suffer to the extent that it just isn't dancing. Any combination of movements for any intentional reason is automatically a module of some sort. We are ALL Modular callers. Either that or pretty lousy dance prompters.

Reviewing Round Dances

Phil Gatchell
40 Vine St, Melrose MA 02176
Gatchell.Phil@gmail.com

COWBOY UP by Jim and Vonnie Spence
Phase 2 + 2 (Fishtail, Strolling Vine) Two Step; available from Amazon. Good country rhythm, that should bring back some memories for RED SOX fans when they won the World Series a few years ago. Face to face and back to back, twist vine 4, fishtail, hitch, hitch and scissors, lace across, box, side-draw-close, left turning box, turning two steps, strolling vine, traveling door, vine, wrap, unwrap, change sides and twirl vine 2.

RUNNIN" BEHIND by Larry and Susan Sperry
Phase 2 Two Step; available from Amazon. More good country music. Forward two steps, cut backs, turning two steps, scoot, hitch, hitch and scissors, face to face and back to back, vine, twirl, wrap, change sides, lace across, skate left and right, side two steps, open vine 4 and side close – apart point.

TAKE IT WITH YOU by Dorothy Sanders
Phase 2 Two Step; available on MCA-54252. Traveling box with twirl, forward two steps, hitch 4, walk and pick-up, scissors to sidecar and banjo, vine, wrap, unwrap, change sides, circle away 2 two steps, strut 4, traveling doors, scoot, lace up, vine 8 and twirl 2.

EVERYBODY LIKES TO CHACHACHA by Jerry Carmen
Phase 3 Cha; available from Amazon. Good cha music. Cucarachas, basic, new yorker, crabwalks, fence line, underarm turn, tamara wheel, shoulder to shoulder, open break, spot turn, traveling doors, vine 2 face to face and back to back, sliding doors, circle cha away and together, time steps, chase with peek-a-boo and freeze.

IT'S GONNA RAIN by Barry and Bobbie Bartlette
Phase 3 Jive; available from iTunes and Amazon. It is a good gospel jive piece of music; a lot of repeats make it a good teaching round. Right turning fallaway, kick-touch-right chasse, fallaway throwaway, change left to right, change behind the back, link rock, jive walks, swivel 4, chase left and right, rock- recover-kick ball change and jazz hands.

O WHAT A THRILL by Larry and Susan Sperry
Phase 3 Rumba; available from Amazon. This is not music I would buy BUT the dance flows very nicely. Wheel 6-wrapped, unwrap, hand to hand, spot turn, new yorker, shoulder to shoulder, reverse underarm turn, underarm turn – handshake, shadow new yorker, whip, chase, break back to varsouvian with a head loop, kiki walks, lariat, fence line, serpiente, time steps, sliding door and lower.

YOU'RE JUST IN LOVE by Karen and Ed Gloodt
Phase 3 + 2 (Quarter Turn Progressive Chasse, Running Forward Locks) Quick Step & Two Step; AVAILABLE FROM Amazon. This is very good dancing music. Charleston, quarter turn and progressive chasse, forward-lock-forward, maneuver, pivot, left turns, running forward locks, fishtail, strolling vine, hitch 4, side-close-side-flick and point.

You can always tell luck from ability by its duration.

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CALL ME MAYBE by Larry and Nancy Chatos
Phase 4 Cha; available on iTunes and Amazon. ½ Basic, fan, hockey stick, new yorker, crabwalks, fence line, chase, open break, whip, chase with peek-a-boo double, vine 2 face to face and back to back, sliding doors, traveling doors, alemana, umbrella turns and chug apart.

FOOLS RUSH IN by Mona Tornquist and Dusan Valas
Phase 4 + 1 (Cuddles, Optional Rope Spin) Rumba; CD: Strictly Ballroom Dancing 2. The music on these CDs is some of the best. Shoulder to shoulder, break back to open, walk, circle 6, sliding doors, new yorker, spot turn, hand to hand, alemana, lariat (optional rope spin), crabwalk, vine 7, aida, hip rock, door, reverse underarm turn, cuddles and fan.

GET DOWN TONIGHT by Dale and Leslie Simpson
Phase 4 + 1 (Double Cubans) Cha; available form iTunes and Amazon. Good music with a definite beat. New yorkers, forward basic and wrap, ½ basic, fan, hockey stick, double Cubans, spot turn, ½ chase, crabwalks, alemana, chase, peek-a-boos, aida, vine 2 and cha, cucaracha and freeze.

BILLIE JEAN by Terri and Tim Wilaby
Phase 5 Cha; available from Amazon and others. Very recognizable Michael Jackson music. Flirt, sweethearts, hockey stick, shoulder to shoulder, ½ basic, natural top, parallel chase, circle away and together, alemana, lariat, open hip twist, aida, switch, hand to hand, time steps, single Cuban, double Cubans, time step 4, chase, new yorker 4, twirl 2 and cha, reverse twirl 2 cha and side corte.

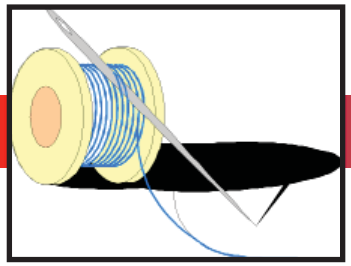
Emily by Wayne and Barbara Blackford
Phase 5 + 1 (Same Foot Lunge) Waltz; available on Ross Mitchell CD DLD 190 track #1. Slow contra check, syncopated pivot, slow side lock, open telemark, ripple chasse, curved feather, triple chasse, rumba cross, hover, chair-recover-slip, reverse fallaway and slip, double reverse, whisk, ripple chasse, maneuver, over turned spin turn, right turning lock, drag hesitation, back hover telemark, weave, diamond turn, change of direction, natural preparation, same foot lunge, hinge, open impetus, ripple vine and contra check.

> ***COMMENT***: A few months ago I reviewed ***At the Beginning***. This past summer we taught it. There are a couple of spots in the cue sheet where it refers to "man facing the wall," but there is no cue to get the dancers facing that way. My suggestion is to ignore the comment and enjoy the dance. Our dancers loved the dance.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com.***

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

Ease on Down the Road

Ease is the difference between the body measurement and the garment measurement. There are different types of ease in a garment. Wearing ease is the amount of extra fabric needed just to move. Wearing ease allows you to sit, bend and turn. Design ease is extra fabric for style. Big puffy sleeves are design ease. Negative ease is how swim suits are designed. They are smaller than the body, the type of fabric allows movement.

The amount of ease is a matter of personal preference. Some people like clothing to fit close to their body, very sleek and smooth. Others like looseness around their body and flowing styles. Neither version is wrong or right when it comes to fit. Clothing, even when closely fitted, should skim the body and have at least minimum ease. Always keep in mind that you are going to be very active in dance clothing. You need to be able to bend and stretch.

Read the description in the pattern catalogue. The pattern company's description of fit is based on the bust measurement for blouses and dresses, and on the hip for skirts and pants. The finished garment measurements are often printed on the hip and bust area of the pattern tissue, and on the back of the pattern envelope. Compare the size measurements with the finished garment measurements to see how much ease is in the design. If your body measurements are between sizes you might want to purchase the smaller size in a 'loose fitting' pattern and the larger size in a 'close fitting' style.

The basic fit description for blouses and dresses is, Close Fitting 0 - 3" of ease, Fitted 3" - 4", Semi-fitted 4" - 5", Loose 5" - 8", Very Loose over 8". These measurements are just approximates. The exact amount will differ between designers and companies. Look at the line drawings on the pattern envelope for style and construction details. Remember the models in the photos are all very tall and slender.

Blouse and dress patterns should be purchased by the high bust measurement, if the wearers bra size is larger than "B." The high bust measurement is a reflection of the frame size and will make the shoulders and neckline fit better. Several patterns are now being made with extra pattern pieces for different bra sizes. These patterns will provide the right amount of ease over the bust area. The instructions included with these patterns will guide you through the fitting process. The book *Fit for Real People* by Pati Palmer is the best guide to making commercial patterns fit your unique body. McCalls line of Palmer/Pletsch patterns are made to work with the book and have more fitting/adjustment lines.

Even with the best descriptions and careful measurement you won't really know how a garment fits until you try it on. The major problem with sewing clothes is you can't try them on before starting the sewing process. The major problem with buying clothes is you have to try on so many of them and settle for the 'best of the lot', often planing to alter them at home. If you and I need a blue, long sleeve, button up blouse, for church choir. I could buy fabric and make a blouse, while you were still driving from the mall to a boutique to downtown. My blouse would fit better and be better made than yours.

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Some people say that you can't save money sewing. They are comparing a one-size-fits-nobody T-shirt to a one-of-a-kind blouse. That big box store shirt will shrink and start to fade in three washings. The unique blouse will be worn for three years. There will be lots of other people wearing the same T-shirt, no one will have an identical blouse. Don't confuse **quantity** with **quality**. By sewing your own clothing you get exactly the color you want, with a perfect fit and quality fabric.

Before cutting the special fabric make a practice garment out of something less expensive. It must have about the same thickness and feel of the special fabric. This gives you a chance to assess the fit. When selecting practice fabric, I only use stuff I like. Life is too short to sew on ugly fabric. If it fits, I have two new garments. A practice garment is a place to work through any unusual construction details.

Once you have perfected a pattern you can use it over and over making changes to the fabric, sleeve length and neck line. No one will ever notice that you are using the same pattern. They will notice how well dressed and confident you appear.

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

PEACE IN THE VALLEY

COMPOSERS: Betty Skillett & Ray Terrell
1705 Hammond Dr.
Emporia KS 66801
betty-skillett@att.net

MUSIC: Peace in the Valley by Daniel O'Donnell
available as download

SPEED: 54 rpm

FOOTWORK: Opposite unless noted

PHASE: 2+0+1 (interrupted box)

SEQUENCE: INTRO, A, B, INTERLUDE, A, B mod, END

RHYTHM: Waltz

INTRO

1 - 4 WAIT 2 MEAS;; APT, -, PT; TOC, -, TCH TO BFLY WLL;

A

1 - 4 WALTZ AWAY; CROSS WRAP; BK WALTZ;
LADY ROLL ACROSS [LOP RLOD];

5 - 8 THRU TWINKLE; THRU, FC, CL; TWIRL VINE; THRU, FC, CL;

9 - 12 WALTZ AWAY; LADY WRAP; FWD WALTZ; FWD, FC, CL;

13 - 16 INTERUPTED BOX [BFLY WLL];;

B

1 - 4 WALTZ AWAY; CALIFORNIA TWIRL; BK WALTZ; BK TO FC, -, TCH;

5 - 8 RLOD WALTZ AWAY; CALIFORNIA TWIRL; BK WALTZ; BK TO FC. -, TCH;

9 - 16 LACE UP [BFLY];;;; BAL L & R;; TWIRL VINE; THRU, FC, CL [BFLY];

INTERLUDE

1 - 2 SWAY L; SWAY R;

B mod

1 - 4 WALTZ AWAY; CALIFORNIA TWIRL; BK WALTZ; BK TO FC, -, TCH;

5 - 8 RLOD WALTZ AWAY; CALIFORNIA TWIRL; BK WALTZ; BK TO FC. -, TCH;

9 - 17 LACE UP [BFLY];;;; CANTER; BAL L & R;; TWIRL VINE;
THRU, FC, CL [CP WLL];

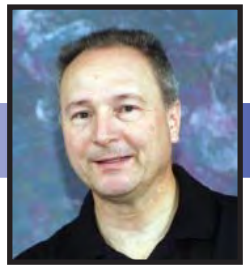
ENDING

1 - 4 SWAY ; SWAY R; DIP BK; REC, -, TCH; APT & PT;

Full cue-sheet available at mixed-up.com/round//all-over/search2.html?q=peace+in+the+valley
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

By LINE

Ken Ritucci



WHAT'S SO BAD ABOUT Mainstream?

In what is becoming an increasing issue within the activity is the situation clubs, callers and dancers are being put into when inexperienced or "weak" dancers are joining star tips (which usually are either a harder danced tip at the advertised dance program or one program above the existing dance program for the evening).

I am now seeing dancers getting very frustrated with other dancers who are struggling with the existing program but insist on getting up for the harder tips. Before anyone thinks we need to start blaming people for this, let's just look at what is happening.

Our activity is shrinking, fewer clubs, fewer dancers etc. Clubs need to stay in existence so they never turn anyone away from the door: IE, money talks. Anyone and everyone who has graduated Mainstream lessons can attend a Mainstream dance, and if they have finished a Plus workshop, that makes them eligible to dance at Plus dances. This doesn't mean they are proficient at a particular program, it just means they spent time learning to dance, received a piece of paper and were told they can dance all over the world.

People in general, like to always pride themselves in that they are better in something than at times they really are. So, that being said, they feel they can get up and dance at harder tips or harder dances. Usually this doesn't work. It only causes frustration among other dancers when squares continuously breakdown because people who really shouldn't be in the square, are.

Callers like to keep themselves busy, at least the non lazy ones do. So, you will notice lots of "Plus Workshops," usually in the summer time, popping up because now that the new graduates have finished Mainstream lessons, well, then they are prime targets for more money in the caller's pocket, and it gives these callers something to do.

The problem we have with callers who want to push dancers to the Plus program is that most of the time these dancers need floor time at the Mainstream program, not to learn more calls that they won't be any good at. But we don't live in a world where there is much patience. Besides, Mainstream has the stigma that it's "boring." I can tell you one of the reasons dancers feel this way is because the callers make it "boring." There is so much more our dancers can do on the Mainstream program if only the callers would make the effort to do their homework and actually learn how to call the Mainstream Program. But, we have all seen this before; it's like beating a dead horse, deaf ears etc.

Clubs have also been known to push dancers to the Plus program. After all, if you are a Plus Club, well it does no good to have Mainstream graduates; so, let's get them into workshops right away. It just waters down the overall dance level on the floor.

I see nothing wrong with advertising AND holding these kinds of dances, buyer beware:

1. Easy Mainstream Dance (geared to new graduates and dancers who don't want to be challenged in anyway, just come and do soft Mainstream and singing calls etc.)

This will definitely keep out many people who feel Mainstream is boring and any Plus dancers who feel Mainstream is beneath them, That's OK, you wouldn't want these dancers at this type of a dance anyways.

2. Mainstream DBD Dance (Dance by Definition)-since most dancers at the Mainstream program don't really learn definitions, this wouldn't be the dance for new graduates or the types of dancers who would attend the easy Mainstream dance. The problem with a true DBD dance is that there are so few callers who can call it because they don't really call DBD in their everyday calling anyways, so, for the few who do, it can be an enjoyable dance for the right dancer. Another problem will be those dancers mentioned earlier in this article that think they can do it because they pride themselves on knowing more than they actually do. Plus dancers will have a hard time at a Mainstream DBD dance because they really don't know Mainstream from different positions because for the most part they weren't taught. So, while they can Relay The Deucey, they would have a hard time with calls that are fractionalized for example.

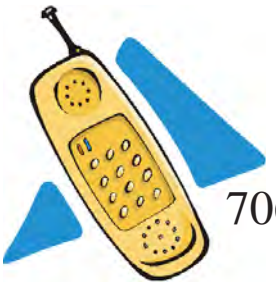
It's a vicious cycle; I don't see an end to it anytime soon. As long as clubs continue to take everyone's money at the door, then they will have to live up to whatever level of dancers is on the floor. Wouldn't be fair to take their money and them blow them off the floor.

I see nothing wrong with running dances as advertised as above, buyer beware, then if a dancer finds rather quickly they cannot handle a Mainstream DBD dance, give them their money back.

Concerning, a Plus DBD Dance, well, that's for another article……

Happy Dancing

Do you have comments?
Send them to:
nesdm@squaredance.ws



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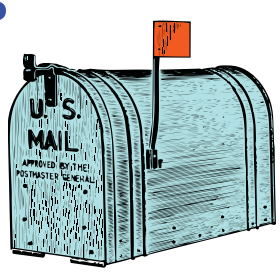
782 Jays Way
Ringgold GA 30736



Square Dance Music Review

Buddy Weaver
buddy@buddyweaver.com ~ www.buddyweaver.com

THE SQUARE DANCE MUSIC INDUSTRY TODAY AND TOMORROW

The square dance music industry is a collection of individuals who pay to have music orchestrated for sale to the public. The market for this unique industry is a square dance caller who needs musical accompaniment and either doesn't have ready access to live bands or cannot afford live music. When square dance record labels started around the late forties, it was common for a single release to sell thousands of copies. Even into the early eighties, square dance record labels would press 1,200 pieces of vinyl for every new release, re-pressing hundreds more as initial supply would sell-out.

Dancers would buy square dance records, if not to listen to the music, then to play their favorite caller who was recorded on the "flip" side. Between 45-RPM singles and 33-1/3 albums, square dance vinyl was in almost every square dancer's home. As technologies changed and home stereo record players disappeared from people's home, so too did a large section of buyers. The new formats like cassette, eight-track tape, and CD never came close to vinyl in sales.

By 2005, a big selling square dance release sold around 150 units. New songs came in three formats and an average representation of sales was 90% in vinyl, 8% in CDs and 2% in MP3. The landscape had changed with the death of square dance record shops that had once been so popular. Buyers had to work at getting new square dance music ordered and delivered through the mail. Computers and the internet didn't reach into the square dance community then, but look at us now.

Today all square dance music labels sell MP3 files of their new releases. For a growing number of producers, MP3s represent 100% of their sales. While new vinyl is no longer pressed, a large effort is being made to preserve former "hits" that were only on vinyl and many labels have MP3 files that were better than the original. At present there are over two-dozen individuals producing quality, new square dance music. Music is commonly delivered over the internet, so your order is in hand within hours instead of days. Many of the traditional square dance record dealers also sell MP3 files, delivered over the web.

All of today's square dance music producers work together in a tune-clearing house managed by one of our most respected producers. This means that a square dance music label won't be spending money on a new tune, only to find two or three others doing the same song at the same time. Music producers, regardless of their affiliation, now have an open forum through the CALLERLAB Music Producers Committee. DANCERS and CALLERS can access a useful resource at the CALLERLAB Music Producers Committee web page.

The future of the square dance music industry is looking up. In this month's review alone there are eighteen new music releases! Most of them can be purchased as a single download for a few dollars and all of them can be delivered as an MP3 file to your computer today. Now, go buy some music. Your comments and questions are welcome. Please contact me at buddy@buddyweaver.com.

SINGING CALLS

TOGETHER AGAIN
Blue Star 2567 by Eric Henerlau
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 127 Rhythm: Boom-Chuck
Very clear dance rhythm. Strong leads and lots of fills from guitar, fiddle, steel with some piano drifting around in the background. Dramatic drop of instruments on breaks makes a lively take on a classic Country-Western song played country style. Word meter alternates between phrased and cued with the figure leaving an 8 beat Promenade. There is a music and music with harmony track.
Heads Prom Half – Sides Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Chain Down the Line – Square Thru ¾ - Swing

FOUR LEAF CLOVER
Blue Star Retro 1135 by Darren Gallina
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 126 Rhythm: Boom-Chuck
Good dance beat with extra percussion to give it a lively feel. Dramatic drop of instruments every 64 beats creates interest. Clear melody from electronic instruments that vary the sound of the lead. A whimsical sound with key change on close. Darren alternates talking and singing the Plus figure which creatively offers a Right-Hand Lady progression. Previously released on vinyl.
Heads Touch ¼ - Same Boy Run – Right & Left Thru – Pass Thru – Trade By – Star Thru – Chase Right – Boy Run – Slide Thru - Swing

SUZIE Q
Crest 110 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 128 Rhythm: Shuffle (Rock)
Clean rhythm. Music from guitar, saxophone, and organ playing energetic chords. Good rock sound. Caller will have to know the song. Scott adds melodic variety and enthusiasm with his vocal. Good word meter on a figure that could be tricky for some. May need to adjust speed for comfort.
Heads Prom ½ - Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Veer Right – U Turn Back – Swing

BORN ON THE BAYOU
Crest 111 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 126 Rhythm: Shuffle (Swing)
Good dance beat that dancers should enjoy. Clear leads for the melody with lots of fills. Music from organ, saxophone, and guitar. A rock sound with a swing beat. Caller can either lay back with this song or bring the energy level up. Scott's vocal is melodic and enthusiastic. His word meter alternates between singing and talking.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Pass Thru – Touch ¼ - Scoot Back – Swing

HALF BREED
Gold Rush 179 by Lisa Minton *(CD/MP3 SINGLE from dealers)*
Tempo: 120 Rhythm: Shuffle
Laid-back dance beat with a contemporary sound. Clear lead played by keyboard. Some interesting electric guitar sounds way back there to reinforce the sound. Caller will generate the excitement and variety. Vocal sounds nice and uses good word meter. Dancer comfort should determine adjusting the speed. *Standard Ferris Wheel figure*

BURNING LOVE
ESP 225 by Tim Marriner *(CD/MP3 SINGLE from dealers or ESP web site)*
Tempo: 130 Rhythm: Boom-Chuck
Excellent dance beat with extra click percussion on part of breaks. Clear leads and lots of fills played by guitars – acoustic, steel, electric. Harmonica comes in once and dramatic drop in instruments on breaks add excitement. You could call this a bluegrass feel to an Elvis song. Tim always does a great job on vocals and here uses a very creative figure. A fast moving singing call that will raise the energy level of the floor.
Heads Square Thru – Do Sa Do – Touch ¼ - Scoot Back – Boy Fold – Four Ladies Star Right (all the way round) – Courtesy Turn - Prom

YOU'LL BE IN MY HEART
Gold Rush 180 by Shawn Brown *(CD/MP3 SINGLE from dealers)*
Tempo: 119 Rhythm: Shuffle
Very laid back beat. Clear melody played by keyboard throughout. A nice touch here is various parts of the song are used on the breaks – opener and middle are the same, close is different. A love song that folks should recognize played in a contemporary style. Caller does a great job on the vocal side. Good word meter on a figure that will keep the dancers hustling even though the tempo is quite slow.
Heads Prom ½ - Square Thru – Right & Left Thru – Pass Thru – Trade By – Touch ¼ - Scoot Back twice – Swing

L-O-V-E
New Hi Hat 5309 by Lottie Ainsworth
(CD/MP3 SINGLE from dealers or Hi Hat web site)
Tempo: 124 Rhythm: Shuffle
Good dance beat with instrumental drop out every 64 beats for a nice change. Instruments are from keyboard with clear leads. There are some real jazzy sections where the caller can let loose. Song will be recognized by most dancers and is played in a contemporary style. Nice to hear Lottie on a recording again - she has good word meter and sounds silky smooth. Callers will need to know when to start the dance and should adjust tempo to suit their dancers. *Standard Ferris Wheel figure*

MAGGIE MAY
Rhythm 1309 by Wade Driver *(MP3 for members on Rhythm web site)*
Tempo: 128 Rhythm: Shuffle
Dance beat is excellent. A familiar tune with the melody played clearly. Leads and fills played by mandolin, fiddle, guitar making for a unique sound. Wade and his musicians capture the feel of the original song that will softly charm the dancers. Good word meter on a creative but tightly timed figure. Adjust speed to suit.
Heads Pass Thru – Heads Prom Half – Sides Square Thru – Swing Thru – Spin the Top – Slide Thru Two Times – Roll to face - Swing

SAME OLE REASON
Riverboat 341 by Joe Saltel *(MP3 SINGLE from Riverboat web site)*
Tempo: 132 Rhythm: Shuffle (Latin)
Rhythm lies behind the clear leads and the tempo should be adjusted for comfort. Good music from guitars – acoustic and steel. A squeeze box comes on the last figure. Cute lyrics and a creative figure. Joe has good word meter. The vocal track sent to me has voice on one track and music on the other so using the balance controls on the amp will allow for a custom mix.
Heads Star Left – Right Hand Star with corner – Heads Star Left – Touch ¼ - Scoot Back Twice – Star Thru – Prom

SO LONG TO THE RED RIVER VALLEY
Riverboat 342 by Jack O'Leary *(MP3 SINGLE from Riverboat web site)*
Tempo: 128 Rhythm: Boom-Chuck
Good dance beat. Clear leads and plenty of fills with music played in a Western Swing style. Good listening music from guitar, steel, fiddle. A very good treatment of an old Sons Of The Pioneer song that will liven the dance floor. There is a music only and music with harmony track. Jack sounds good on both called vocal and harmonies. May need to adjust word meter.
Heads Prom Half – Pass the Ocean – Extend – Swing Thru – Boy Run – Half Tag – Walk & Dodge – Partner Trade – Pass the Ocean – Recycle – Swing

KEEP YOUR HANDS TO YOURSELF
Royal 180 by Jerry Story *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Shuffle
Solid dance beat. Good music from guitar, fiddle, saxophone, piano, and steel. Country feel with a bit of jazz to a rock song. Callers will need to be familiar with the song. Exciting music will raise the energy level. Jerry sounds great and uses good word meter He really uses the music to it's full potential. Tempo adjustments as you feel necessary.
Heads Square Thru – Right & Left Thru – Veer Left – Circulate – Chain Down the Line – Up & Back – Star Thru – Pass Thru – Trade By – Swing

COTTON JENNY
Royal 347 by Tony Oxendine and Jerry Story *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Shuffle
Excellent dance beat. Clear leads and great fills coming from guitar, fiddle, steel, mandolin, and harmonica. A great song that many dancers will sing along with. Good musicians playing in country style that will bring the dancers up. These two callers bring enthusiasm, musicality, and a blended sound that is great just for listening. Good word meter. May need to adjust tempo.
Heads Prom Half – Sides Right & Left Thru – Heads Square Thru – Eight Chain Four – Swing

GOLD RUSH
Solid Gold 1014 by Tommy Russell *(CD/MP3 SINGLE from dealers)*
Tempo: 125 Rhythm: Boom-Chuck
Laid back rhythm and leads. A bluegrass sound with fiddle, banjo, guitar and keyboards jamming. Could get double duty as a hoedown. Callers will need to know the melody. Tommy does a smooth job calling with good word meter and excitement. Tempo adjustment for dancer comfort.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Tag the Line – Face Right – Wheel & Deal – Turn Thru – Left Allemande – Prom

I STILL LOVE THE NIGHT LIFE
Solid Gold 1013 by Tommy Russell *(CD/MP3 SINGLE from dealers)*
Tempo: 124 Rhythm: Boom-Chuck
Danceable rhythm. Clear leads from alternating keyboard instruments. Song has a country feel and is mid-way up the energy scale with good lyrics. Caller brings the excitement to this song and uses good word meter. Creative figure using Mainstream calls.
Four Ladies Chain ¾ - Heads Flutterwheel – Sweep ¼ - Pass Thru – Swing Thru – Spin the Top – Slide Thru – Left Allemande - Prom

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

WE'LL MEET AGAIN
Sting 21021 by Brian Summerfield *(CD/MP3 SINGLE from dealers)*
Tempo: 129 Rhythm: Shuffle
Laid back rhythm. Clear leads on the melody. Very pretty music from guitar, steel, piano, saxophone, and clarinet. A well-known song that is a relaxer for the middle of the evening. Caller sounds good, smoothly crooning the tune. Good word meter. Adjust speed to suit and delete a Do Sa Do if dancers are rushing to keep up.
Heads Prom Half – Sides Right & Left Thru – Square Thru – Do Sa Do – Eight Chain Four – Swing

BLUE EYES CRYING IN THE RAIN
Classic 111 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck (Western)
Good dance beat. Melody is clearly played by guitar, piano, and steel. Country song played in country style. Good middle of the evening song at a quick tempo. Creative figure and caller uses good word meter. Previously released on vinyl.
Heads Right & Left Thru – Rollaway – Pass Thru – Separate Round One – Pass the Ocean – Lady Trade – Swing Thru – Turn Thru – Left Allemande – Prom

CHEROKEE MAIDEN
Classic 112 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck
Good danceable rhythm. Clear leads played by guitar, steel, and piano. Lead instrument drop and rhythm change every 64 beats for nice change of pace. Pretty music on a classic country song. Done on vinyl that is no longer available. *Standard Ferris Wheel figure*

HOEDOWNS

Two hoedowns for the price of one release.
TWENTY MILES, Blue Star 2568
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 128 Rhythm: Boom-Chuck

IN THE AIR, Blue Star 2568
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 129 Rhythm: Boom-Chuck

Twenty Miles has a good dance beat with electronic banjo playing in background throughout. Chords and fills played by piano, fiddle, and steel give it a traditional country feel.
In The Air offers a smooth dance beat with electronic keyboard playing the instruments. The leads are laid back enough to not let the melody over-ride the song but the contemporary tune is recognizable. May need to adjust speed on **In The Air** for dancer comfort.

BLT HOEDOWN, ESP 428 *(CD/MP3 SINGLE from dealers or ESP web site)*
Tempo: 126 Rhythm: Boom-Chuck
Strong dance beat that has all instruments fall away for a very percussive feel. Electronic keyboard instruments are playing chords, fill sounds and occasional hook line. A modern sounding hoedown.

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NORM POISSON

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DILL PICKLE, Riverboat 242 *(MP3 SINGLE from Riverboat web site)*
Tempo: 128 Rhythm: Boom-Chuck
Very clean dance beat. Instruments playing chords are guitar, keyboard, organ and saxophone. Lots of fill sounds including a cowbell and percussive jazzing around. Could be used for workshop tips. A very good hoedown.

DETOUR, Classic 512 *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck
Laid back dance beat with guitar, piano, steel, saxophone playing chords. Country music sound with a relaxed feel. Could be used for workshop tips. Song was previously released on vinyl.

DARKNESS, Classic 513 *(MP3 SINGLE from Classic web site)*
Tempo: 131 Rhythm: Boom-Chuck
Clear dance beat that moves right along and will drive the dancers. Lots of music from guitar, steel, and fiddle. The music to use for wind in your face dancing. Previously done on vinyl.

Purchase the music reviewed from your local dealer or the on-line sources below.

Palomino Records	www.dosado.com/music
A&S Records	www.asrecordshop.com
Blue Star Retro	www.buddyweaver.com/bluestar.htm
Classic Square Dances	www.buddyweaver.com/classics.html
Crest Music	www.crestrecordings.com
Hi Hat	www.buddyweaver.com/HIHAT.htm
Mesa Apache Productions	arizonacaller.weebly.com
Rhythm Records	www.rhythmrecords.biz
Riverboat Music	www.riverboat.com
Royal Records	www.royal-records.com

Moore Thoughts

Paul Moore

Here's something I believe you will find interesting.

Bob Osgood, born in 1918, started square dancing in 1938. Even during WWII he maintained his passion and when he left the Navy, he started in calling. In 1948 he started a magazine called Sets in Order. It later became Square Dancing Magazine. In the 1960s it had a circulation of about 30,000 to dancers all around the world. The magazine finally closed it doors in 1985 – not because of a lack of circulation, but because Bob, his wife Becky, and the Sets in Order staff were tired after 444 issues.

Bob continued to write articles for other magazines including this publication and even up to his dying day was thinking of how to make square dancing more fun and more accessible to more people

From November 1966, *As I See It* by Bob Osgood

If any of you are interested in doing a bit of colorful research, you might start collecting some of the old calls and bits of square dance patter from the past. Until the mid-1930s, when

Lloyd Show come out with his book, Cowboy Dances, most all of what was know of the old Western calls was found in the hand written callers' notebooks and retained in the memories of the old time callers.

Rhyming patter was very much in vogue in the 1940s and well into the "boom" period of square dancing. Early on one might come across calls that told the dancer absolutely nothing and were useless unless and until the dancer had been taught the pattern that went with the patter. "Roll the Barrel" is a good example:

Roll the barrel, top the keg,
Save the oyster, break the egg
Open the book, write the check
Turn inside out, go on to the next

Do you have any idea what that was all about? Actually the pattern was much like the old "Dive for the Oyster" with two facing couples taking turns ducking under the arch made by their opposite and finishing it off with one of the couples moving completely thru the arch.

As time went on the calls, when we look at them now, began to make more sense. The calls themselves were in rhyming verse. Take these work-horse dances for instance:

Four gents star in the center of the square
Turn the opposite lady and leave her there
Star right back in the center of the set
Turn your own, you're not thru yet
Star right back three quarters 'round
Turn the right hand lady that you just found
(etc.)

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OF NEW ENGLAND, INC.

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"Discover America's Great Square Dance Heritage" **www.sdfne.org**

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Even "Rip Tide", a high level "challenge" dance of the fifties was timed out in verse:

First and third go forward and back
Now star by the right on the inside track
Turn your corner with a left arm swing
Box the gnat in the center of the ring
Head right back to the sides of the town
And you do sa do, go all the way around
To an ocean wave and you hang on tight
Rock forward and back, now turn by the right

Much of the old-time patter came from the folk songs created in the prairies and plains of America. Songs like "Ida Red" and others supplied excellent square dance patter. From "Old Joe Clark" come a number of bits of patter including this 16-count collection:

Yonder sits a turtle dove,
A-sittin' on yonder pine
You may weep for your true love,
And I shall weep for mine.

The majority of callers had their special brand of patter. Some they made up -- some they borrowed. A pet of the late old-time Texas caller Raymond Smith was:

Here we go with the little red wagon
Hind wheel broke and the axel draggin'

This filler-patter would be used throughout a call. The rhymes would be inserted wherever they seemed to fit and had nothing to do with what was being danced. They were used as a timing device for the caller and a light bit of humor for the dancers. Here are some of the short four-beat bits that you old-timers may recall:

Sugar in the gourd, gourd is on the ground
The way to get the sugar out is roll the gourd around

My true love is a sunburned daisy
She won't work and I'm too lazy

Chicken in the bread pan picking UP dough
Granny will your dog bite? No, chile, no

Love my wife and love my baby
Love my biscuits sopped in gravy

Sometimes there was a "response" or "other" piece of patter where the caller would start the cadence and then the dancers, maintaining the rhythm, would chime out and then the caller would finish it off like this:

(caller) Hey Ma!, Dancers: Hey Pa!
(caller) I just got back from Arkansas

Some of the patterns, once called, would take more steps to complete and, for something as simple as a circle left (all the way around), a Texas-style do-si-do or a grand right and left, the caller would be apt to pull out these bits of patter-nonsense, each of which would account for some sixteen steps or beats of music:

A Waterbury watch with a winding key
Granny got stung by a goggle-eyed bee
The thing that's strange about this you see
Is that the bee bit Granny instead of me

'Way down South not very for off
A jaybird died of the whooping cough
Whooped so hard with the whooping cough
That he whooped his head and his tail right off

While the cry "sets in order" was most frequently the "rallying cry" to get the dancers up on the floor and ready to start dancing, there was almost a regular ceremony of calls different callers used to start a dance. Here are samples:

Crack that whip, jerk that line
Let's start dancing and have a good time

Bow to your partners, corners salute
We're ready to dance -- go lickety scoot

All jump and never come down
Swing your honey around and around
Till the hollow of your foot
Burns a hole in the ground

Up to this point much of the patter we've been talking about had to do with the colorful, time-keeping verse. Because much of the calling back a number of years was put into rhyming verse, you'd have to listen closely for pieces that actually told you what to do.

Here are some samples that follow. A right and left grand and tell you to promenade:

Cat in the barn, rat in her mouth
Grab your honey and head her south

Chicken on a fence and possum on a rail
Grab your honey and everybody sail

Meet old Sal and meet old Sue
Now promenade that gal with a rundown shoe

Ace of diamonds, Jack of spades
Meet your honey and promenade

Barbed wire fence and a great big gate
Now promenade eight till you all get straight

Greet your partner, meet her in the shade
Take her by the hand and promenade

Send your club news & photos to:

nesdm@squaredance.ws

Every once-and-a-while you'd run across a caller with a rather morbid sense of humor.

Knock down Sal and you pick up Kate
Meet your honey and promenade eight

… and

Go right and left 'til you meet your maid
Kick her in the shins and promenade

… and

Swing that gal 'round and 'round,
Swing that pretty gal upside down

While most of these were just rhymes to lead you into a promenade, some actually had a command built into them. One was a favorite with the late Pappy Shaw:

Meet your honey ... pat her on the head
If she don't like biscuits ... feed her cornbread

The story goes that a pretty young girl would often be escorted to the dance by her mother and father who sat on the sidelines watching closely as she danced with the various eligible bachelors. Of course, if she was dancing with someone she particularly enjoyed, you would expect her to use a biscuit swing which referred to a nice close-contact type of a waist swing (biscuits being preferred to cornbread). It was more than likely the swing many young people would enjoy the most. However, if a young couple noticed that the parents were watching too closely on the sidelines, they would frequently resort to the cornbread, or two-hand swing, which, though it allowed for a little greater speed, it also afforded a good two or three feet of "air" between the swinging dancers.

And then there would be the times when your caller would want you to meet your partner, forearm turn half around and then retrace your steps in a wrong-way grand right and left:

Listen children to what I say
Meet your honey and go the other way

Oats in the barn, wheat in the stack
Meet your partner and turn right back

Meet your honey and sing a little song
Turn right back you're going wrong

Roll the hoop, ball the Jack
Meet your honey and turn right back

Or, following a right and left grand, the caller might want the dancers to meet, turn by the right arm or hand, going all the way around, then proceed to the next and turn with the left arm or hand all the way around and continue on until all the dancers would meet their partners to follow the next call:

Girls all giggle, boys all laugh
Meet your honey with a once-and-a-half

Rope the steer, brand the calf
Meet your partner with a once-and-a-half

Of course, if there was patter to start the dance there must be some to conclude it:

Bow to your partners and corners all
Keeno, boys, that's it, that's all!

You might be interested in this little story. One of our early leaders here in the Southern California was Ray Shaw, not only a pioneer of square dancing in our area but a true gentleman.

Ray had a pet club that met once-a-week at Poinsettia Playground and it was said that his six squares of dancers would show up regardless of the weather or any other dire circumstances to be present at Ray's dances.

On this particular evening Ray had really outdone himself, calling one of his superb Ray Shaw evenings. He was just wrapping up his final singing call and, as was his custom, he sat down on the edge of the stage and, as he sang the final words, he called:

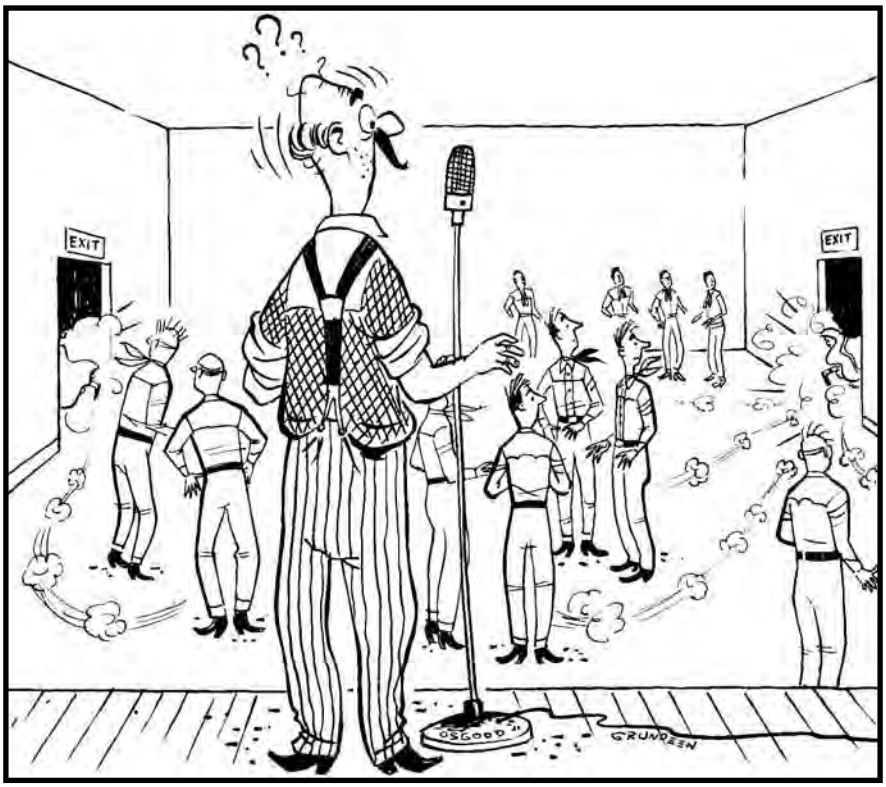
Keeno, boys, that's it, that's all

He set the microphone down on the stage beside him, lay gently back and that was it. Ray, whose life had been centered on bringing pleasure to others through square dancing, had died. The old timers, to this day, are convinced that Ray is somewhere up there, still calling and bringing square dancing fun to others.

Ah well, back to the present. I can't help but admire the modern caller who still finds a spot now and then for some of the old flavor and color of the patter call. We don't really expect the patter to come back as strong as it once was but we do hope that it's not allowed to fade out completely:

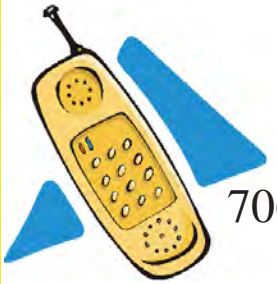
# # #

Hurry up, Grandpa, can't you see
You're not as spry as you used to be.



Gents stand there wlth a whoop and a holler
Gals rush up and kiss the caller !? !? !?

Do you have questions?
Send them to:
nesdm@squaredance.ws



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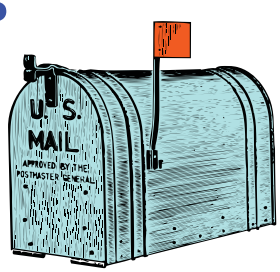
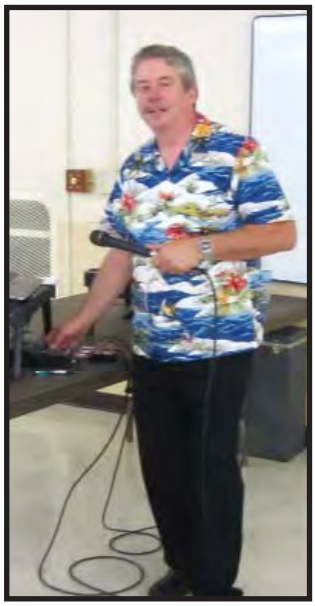


RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Riverside Squares concluded their successful summer program on August 17 with Don Bachelder (below) calling and Marilyn Rivenburg (right) cuing. We were pleased with our new location at St Joseph's in Wakefield, MA, a large hall with A/C and good lighting and acoustics. We are hoping to return there next summer. Keep Riverside Squares in mind for 2014 summer dancing.



We revived a Riverside tradition with a cookout and driveway dancing at Ingrid & Tom Barry's home in late August. Many of our inactive members returned for the cookout. It was a treat catching up with old friends. We miss them and wish their health allowed them to continue dancing. Riverside has two members that have completed caller school, Joyce Kutz and Peter Baldwin. They took turns calling for us at the cookout. On occasion they call a tip during our class sessions. It gives them a chance to call and helps our class members hear different callers.

Our class is doing very well. Join us at 7:00 on Wednesday nights for Mainstream class and Plus workshop with Norm Poisson at All Saints Episcopal Church of the North Shore. For more details about all activities, please check out our ad on page 25 and our website www.riversidequares.org.

Come on down to Riverside on November 2nd for a great dance! Ted Lizotte will be calling and Scott Cohen cueing this Plus dance with early A1.

Stay healthy and happy! Enjoy the fun, fitness, and friendship of square dancing!

Great Plain Squares - the place to dance in 2013

GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
Needham MA

Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

Come dance with us every Wednesday. Dance some plus then dance some fast-track.

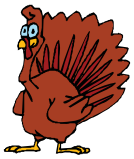
Our Caller and Cuers:
Bob Butler
Phil Gatchell, Scott Cohen

October 26, Needham Halloween Dance

Caller: Al Hipkins
Cuer: Harriett Clarke

Costumes Encouraged

Check www.GreatPlainSquares.org for details

Fairs 'n Squares 

Saturday, November 16 ~ 8:00-10:30 pm ~ MS & PL

JAY SILVA - *Calling* & **Dave Goss** - *Cuing*

Thursdays: **Class & Workshop ~ Basic, MS & PL** ***except 11/28***

All functions at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Info: 978-368-8272 **www.fairsnsquares.com**

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at All Saints Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, November 2 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PL

Caller: Ted Lizotte **Cuer: Scott Cohen**

Wednesday Square Dance Workshops - ***No Workshop 11/27***

MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45

Presidents: Peter & Anne Schwind ~ Banner: Shar Gardner - fortysalem@aol.com; 978-744-6744

Sutton Country Squares

Sutton High School, 383 Boston Rd., Sutton, MA

Saturday, November 9 ~ 8 to 10:30pm ~ MS & PL

MATT McGOVERN **HARRIETT CLARKE**

BANNER Info: 508-835-4560 Please call if you need more info.

Baldwin Apple Squares

Sunday - November 10

Red, White & Blue Ball

Norm Poisson & Marilyn Rivenburg

PLUS with Rounds: 2 to 4:30 ~ **A-1:** 4:30 to approximately 5:15

OPEN WORKSHOPS ~ PLUS & A-1 with **Rounds ~ Wednesday 11/6 & 11/20**

Jay Silva with Phil Gatchell or Marilyn Rivenburg

Call 781-438-2363 or 781-665-1648 or 781-665-9673 for current information.

All events at St. Malachy Parish Hall - 99 Bedford St, Burlington MA

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www.baldwinapplesquares.freeservers.com

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2 ED FOOTE / HARRIETT CLARKE - *Let's Fall Back*

23 RALPH PEACOCK / BIRGIT MAGUIRE - *A Chill in the Air*

30 CHARLIE TRAPP / MARGENE JERVIS - *Let's Have Pie*

Sunday ~ A-1 Dance ~ 2 - 4:30 pm - no rounds

17 ~ JAY SILVA

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135 MEMORY (FROM CATS)
142 ONE FINE DAY
153 DAY-O
154 SHANTY TOWN
*166 LET IT SNOW
167 DON'T CRY FOR ME ARGENTINA
169 WOOLY BOOLY / CAJUN JON
177 BLUE SKIES
*180 WINTER WONDERLAND
184 THIS HAMMER
190 YOU MADE ME LOVE YOU
191 BACK HOME AGAIN
197 SWEET LITTLE SHEILA
205 SIDE BY SIDE
210 THE WANDERER
212 LAZY HAZY CRAZY DAYS OF SUMMER
217 MR PIANO MAN
219 I DON'T KNOW WHY
235 ROOT BEER RAG (PATTER)
237 PLAYIN' WITH MY FRIENDS
238 MAY YOU ALWAYS
*245 CHRISTMAS IN KILLARNEY
246 I WILL SURVIVE
249 THE FRENCH SONG
250 WHO PUT THE BOMP
255 I WILL FOLLOW THEE
258 ANNIE'S SONG
261CAROLINA IN THE MORNING
262 I'M ALIVE
*264 I HEARD THE BELLS ON CHRISTMAS DAY

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Heel & Toe Square Dance Club

Manchester, NH

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diloma@comcast.net
Banner: *Keith & Joyce Koerber*
katahdin6@myfairpoint.net
603-497-3483 or 603-494-0300
www.heelandtoesdc.freeservers.com

WINNIPESAUKEE SQUARES

PO Box 293, Moultonborough NH 03254

Sunday, November 10, 2 - 4:30 pm ~ MS w/announced Plus Tips

Caller: *Jerry Maurice* & Cuer: *Jennie Frisella*

"Red, White & Blue Dance"

Food Pantry Donations Welcome Towards a Turkey Dinner!

Leavitt Park Club House, 334 Elm St, Laconia NH

Info: Randy & Sue 603-253-9518 ~ Banner: Jim ~ 603-970-9663

winnisquares@yahoo.com ~ www.winnipesaukeesquares.weebly.com ~ We are on Facebook!

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November 16 - Saturday

Kearsarge Regional Elementary School, Old Warner Rd, Bradford NH

"Toys for Tots & Teens ~ Class Level Dance"

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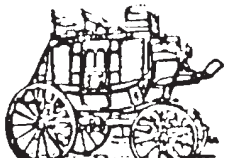
Don Bachelder **Marilyn Rivenburg**

Thursday Workshops at Trinity Bible Church - details on our web site.
Questions? Warren Sherburne - 603-863-6394
Brent & Reggie Scudder - 603-763-0187 ~ Banners/Contracts
bradfordcountrysquaresnh@yahoo.com ~ www.bradfordcountrysquares.freeservers.com

The Square Dancer's Pledge

With all my ability I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be.

This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony - through square dancing.



CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing
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Saturday, November 2 - *MS/PL*

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JAN. 26, 2014, PLUS
MAR. 23, 2014, MAINSTREAM
MAY 25, 2014, CLASS

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Saturday, **November 9** ~ 7:30 to 10:00 pm with Early Rounds at 7:30

Mainstream

Caller: **Ted Lizote** - Cuer: **Linda Moulton**

Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

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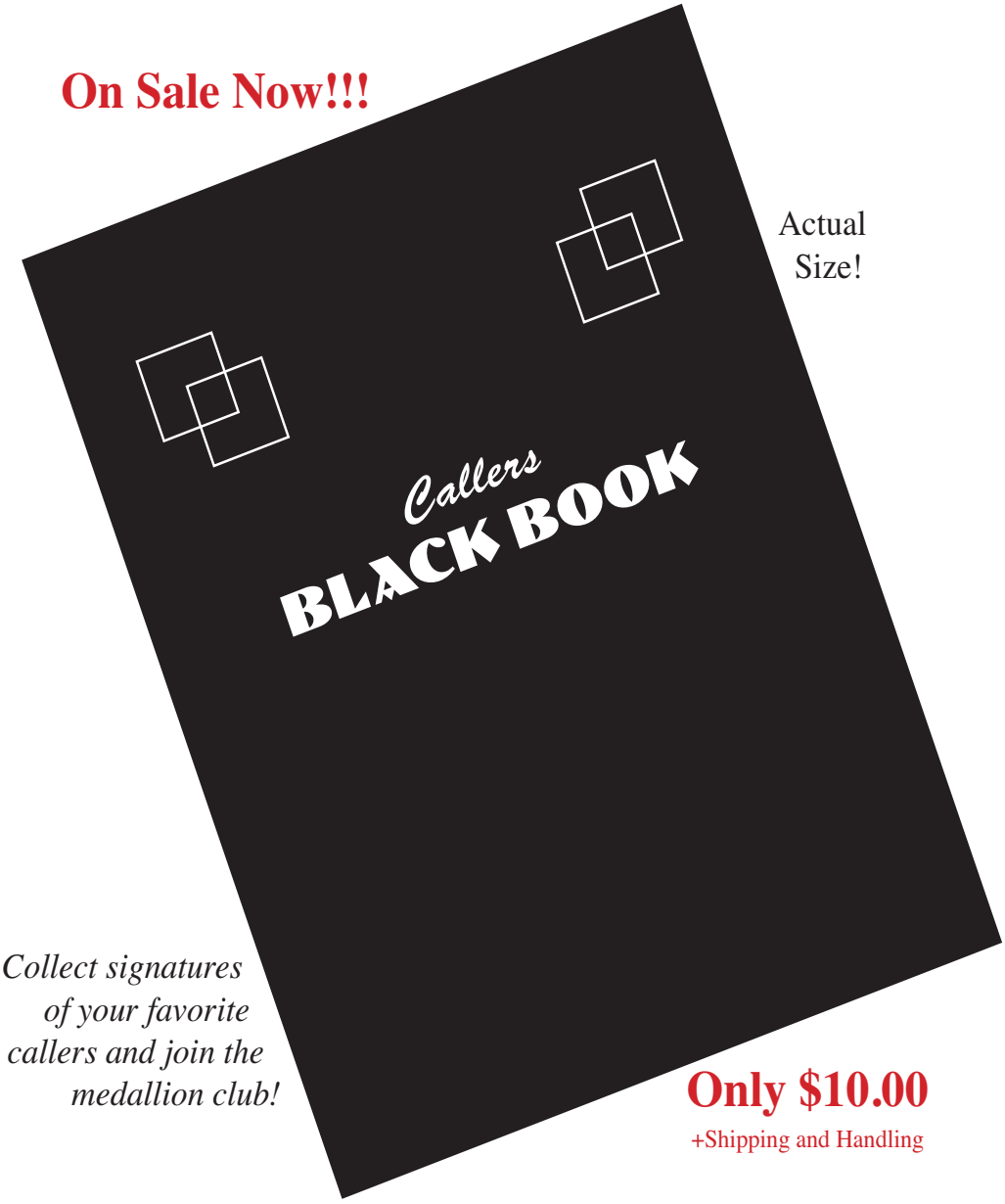

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Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sat	2	Concord Coach Squares	Concord NH	Bachelder / Porter	MS & PL
		Hayloft Steppers	Sturbridge MA	Foote / Clarke	ERD, MS & PL
		Riverside Squares	Danvers MA	Lizotte / Cohen	EA-1, PL
Sun	3	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	6	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	9	Glastonbury Squares	Glastonbury CT	/ Maguire	
		Sage S&RDC	Brunswick ME	Lizotte / Moulton	ERD, MS
		Sutton Country Squares	Sutton MA	McGovern / Clarke	MS & PL
Sun	10	Baldwin Apple Squares	Burlington MA	Poisson / Rivenburg	PL
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Winnipesaukee Squares	Laconia NH	Maurice / Frisella	MS w/PL
Wed	13	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	16	Bradford Country Squares	Bradford NH	Bachelder / Rivenburg	ERD, CLASS
		Fairs 'n Squares	Framingham MA	Silva / Goss	MS & PL
		Heel & Toe	Manchester NH	Auger / Porter	MS w/PL
Sun	17	Hayloft Steppers	Sturbridge MA	Silva	A-1
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Twin-City Spinners	Lewiston ME	Hipkins	MS
Wed	20	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	23	Hayloft Steppers	Sturbridge MA	Peacock / Maguire	ERD, MS & PL
Sun	24	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Sat	30	Hayloft Steppers	Sturbridge MA	Trapp / Jervis	ERD, MS & PL

Workshops

Sunday				
3-10-17-24	Nubble Lighthouse Keepers	Wells ME	Class	SQ
Tuesday				
5-12-19-26	B & R Maguire	Sturbridge MA	P4 Rumba & Cha, all rhythms P4 & 5	RO
Wednesday				
6-13-20	Great Plain Sqs	Needham MA	Class	SQ
	Riverside Sqs	Danvers MA	MS Class, PL	SQ
6-20	Baldwin Apple Sqs	Burlington MA	PL & A-1	SQ
Thursday				
7-14-21	Bradford Country Sqs	S Sutton NH	Class, MS & PL	SQ
	Fairs 'n Sqs	Framingham MA	Basic, MS & PL	SQ
	Twin-City Spinners	Lewiston ME	Class, MS, PL	SQ

People can be divided into three groups:
Those who make things happen,
those who watch things happen and
those who wonder what happened.

The Northeast Square DANCER

December 2013

Happy Time Squares

Happy Holiday Dance!

Caller Chris Pinkham!

Cuer Bernie Porter!

CLASS DANCE! * DECEMBER 14, 2013 * CLASS DANCE!

Early Rounds 7:30 * Squares/Rounds: 8-10:30pm * Class Level * $7/Dancer

Visit From Mr. & Mrs. Claus * Photos
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Rochester Community Center

150 Wakefield St. (Rt. 125), Rochester, NH 03867

*Dance Info: 603.509.2639 * Info@HappyTimeSquares.org*
*Banner Info: 603.522.3438 * Banner@HappyTimeSquares.org*
Classes/Workshops Every Wednesday! Rounds 6-7pm/Squares 7-9:15pm
We're Hearing Enhanced - Bring Your FM Receiver & Never Miss A Call!

Happy Time SquareS

Gala New Year's Dance
December 31, 2013

Potluck Dinner 7pm * Dancing 8:30pm-12:30am * MS/PI/A1 * $8 Advance/$10 Door

Party Favors * Sparkling Cider Midnight Toast * $50/50$ * Raffles

No Banner Raids This Dance Please!

Caller Charlie Trapp!

Welcome The New Year With Happy Time At Circle 9

Cuer Harriett Clarke!

Circle 9 Ranch

39 Windymere Drive, Epsom, NH 03234

"Our Only Excuse For Existence Is To Be Of Service"

Northeast Square Dancer
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Buddy Weaver

DEADLINE for AD and NEWS COPY
for **February 2014 is December 10**

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Riverside Squares
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Reviewing Round Dances

Phil Gatchell
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BROKEN HEARTED MELODY by Vernon Porter
Phase 2 + 1 (Fishtail) Two Step, available on Mercury X 30092. This is an excellent dance by an 'old' friend. Side two step – each way with lady spinning, forward two steps, hitch, fishtail, turning two steps, box, reverse box, point and twist, triple flick, scissors sidecar and banjo, pick-up, circle away and together and sombrero wheel.

NEW WINE IN OLD BOTTLES by Gene and Linda Krueger
Phase 2 + 1 (Fishtail) Two Step; available from Amazon and iTunes. Good old country music and a fun dance. Side two steps, twirl 2, forward two steps, open vine 4, turning two steps, hitch, circle away 2 two steps, strut together 4, strut 4, progressive scissors, fishtail, basketball turn, forward-lock-forward, vine, wrap, unwrap, change sides, face to face and back to back, side draw close and broken box.

SAVE YOUR LIFE by Annette and Frank Woodruff
Phase 2 + 2 (Fishtail and Strolling Vine) Five Count. Available from Amazon; you need the Renee and Renato version. Face to face and back to back, basketball turn, 'quick' forward two steps, open vine 4, 'quick' turning two steps, hitch, forward-lock, scissors, strut 4, slow fishtail, broken box, circle away 2 to steps, strut together 4, vine 2 face to face and back to back, twirl vine 2 and traveling doors.

THE GIRL AND YELLOW ROSE by Jim and Vonnie Spence
Phase 2 + 2 (Fishtail, Strolling Vine) Two Step; available from Amazon. Twirl vine 2, forward two steps, progressive scissors, fishtail, turning two steps, traveling box, vine apart and together, hitch, face to face and back to back, basketball turn, circle away 2 two steps and strut together 4, strolling vine, box, scissors, lace up, open box, sliding doors and vine 8.

BEAUTIFUL EVENING by Bill and Margaret Kahlbaum
Phase 3 + 2 (Turning Basic, Cross Body) Bolero; available from Amazon. Bolero basic, new yorkers, underarm turn, spot turn, turning basic, hand to hand, cross basic, forward break, fence lines, hip lift, reverse underarm turn, lunge side to reverse and look line.

BONNIE JEAN by Jim and Adele Chico
Phase 3 + 2 (Diamond Turn, Telemark) Waltz; available on REXL and iTunes. Whisk, wing, cross hover, maneuver, impetus-semi; diamond turn, back and chasse-banjo, hover, pick-up, telemark, thru and chasse, progressive cross hovers, spin turn, box finish, progressive twinkles, back progressive twinkles, right turns, and syncopated vine 4.

CUPS by Russ Booz
Phase 3 + 2 (Alemana, Chase with Peek-A-Boos) Cha and Rumba; available on iTunes and Amazon. Normally I stay away from rhythm combinations like this (I do do Rumba and Foxtrot combos) but you might like it; I do like the music. Side-close-side-hand slap, peek-a-boo chase, basic, alemana, fan, lariat, shoulder to shoulder, new yorker in 4, new yorker, crabwalk, door, twirl/vine2 cha, whip, traveling door, side rock 3 and snap to closed line of dance.

IT'S GONNA RAIN by Barry and Bobbie Bartlette
Phase 3 Jive; available on Amazon and iTunes. Right turning triple, right turning fallaway, kick touch and right chasse, fallaway throw-away, change left to right, change behind the back, link rock, jive walks, swivel 4, chasse left and right, kick ball change and rock apart with jazz hands.

HIGHER GROUND by Peter and Chama Gomez
Phase 4 + 1 (Whip Turn) Jive; available from Amazon and iTunes. Hip rock, chasse left and right, fallaway rock, change places left to right and right to left, link, whip turn, change behind the back, whip turn, continuous chasse, windmill turn, American spin, pretzel turn, double rock, right turning fallaway, throw-away and chicken walks.

IF YOU WANT TO BE MY LOVER by Richard and Jo Anne Lawson
Phase 4 + 1 (Double Cubans) Cha; available from Amazon. Good Spice Girls music; cue sheet has HEAD CUES only. Cucarachas, basic, alemana, lariat, hand to hand, circle away and together, double Cubans, spot turn, new yorker, whip, crab walks, fence line, shoulder to shoulder, chase, peek-a-boos and step-cha cha-point.

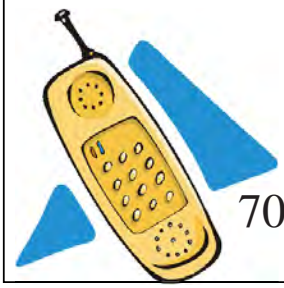
IN THE STILL OF THE NIGHT by Jim and Adele Chico
Phase 4 Foxtrot; available from Amazon. Excellent Artie Shaw music. 3 Step, feather, diamond turn, weave ending, quick diamond 4, impetus semi, reverse wave, back feather, back 3 step (not RAL approved – 3 steps must start with man's left foot), closed impetus, feather finish, telemark semi, in and out runs, ½ natural, whale tail, reverse turn, open natural, weave 6, cross pivot, progressive cross hovers, hesitation change, drag hesitation and hinge.

FROM OVER THE OCEAN by Alex and Jennifer Kennedy
Phase 5 + 1 (Throwaway Oversway) Waltz; available on Roper 144. Through promenade sway, change sway, back hover brush, open natural, spin turn, box finish, open reverse turn, hover corte, back whisk, progressive wing, telemark, natural hover fallaway, slip pivot, in and out runs, outside spin, turning lock, maneuver, mini telespin, contra check and switch, curved feather, back feather, slow side lock, natural hover cross, double reverse spin and back turning whisk.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet if you have one and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com***.

How To Contact NESDM



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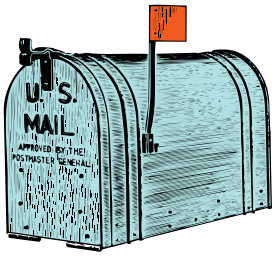

Ed Foote

WE CAN NOT GO BACK – Part 3

In my last 2 articles I have been replying to a letter which asked why we could not go back to the "glory" days of square dancing that occurred in the mid-1980s. I noted that ALL GROUP ACTIVITIES ARE DOWN, that this started in the late 1980s and 1990s, and that the reason for this was the desire of people to stay at home and watch the various cable and satellite tv channels, rent movies, and use their computer. It was also noted that today there is MORE EMPHASIS ON INDIVIDUAL ACTIVITY, rather than groups, WE HAVE FAR LESS LEISURE TIME due to people working longer hours and many having 2 jobs, and that ADULTS ARE SEEKING A WIDE RANGE OF EXPERIENCES.

Now we look at what all of this means for the future of square dancing, as follows:

1. Many people will want to stay home and watch movies or use their computer. They will be reluctant to join a beginners class, because they are tired from long work hours and do not want to go out. This does not mean there is anything wrong with our activity, it just means that people want to stay home.

2. To get some of these people into beginners class, our advertising will have to emphasize the individual benefits of square dancing, such as exercise and maintaining mental alertness.

3. When people do come to beginners class, it will make no difference whether they have to learn 25 calls or 100 calls. They are in this for the experience, and they will leave after a short time (probably 2 years) because they want to try something new. It does not mean that they do not like square dancing or feel there is something wrong with it - they just want to experience a wide range of activities.

Thus, all the talk about shuffling lists or combining lists is futile; list changing will have little effect on the underlying causes for the decline in square dancing, and it could cause damage to the structure of the activity, thereby adversely affecting those who are currently in square dancing for the long haul.

4. What will be needed is large-scale recruiting efforts which, even if successful, will have to be ongoing in order to replace those who drop out each year simply because they want to experience another activity.

* *

I wish each of you a very Merry Christmas and Happy New Year, with the reminder that peace on earth is the result when we are willing to see things differently.

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135 MEMORY (FROM CATS)
142 ONE FINE DAY
153 DAY-O
154 SHANTY TOWN
*166 LET IT SNOW
167 DON'T CRY FOR ME ARGENTINA
169 WOOLY BOOLY / CAJUN JON
177 BLUE SKIES
*180 WINTER WONDERLAND
184 THIS HAMMER
190 YOU MADE ME LOVE YOU
191 BACK HOME AGAIN
197 SWEET LITTLE SHEILA
205 SIDE BY SIDE
210 THE WANDERER
212 LAZY HAZY CRAZY DAYS OF SUMMER
217 MR PIANO MAN
219 I DON'T KNOW WHY
235 ROOT BEER RAG (PATTER)
237 PLAYIN' WITH MY FRIENDS
238 MAY YOU ALWAYS
*245 CHRISTMAS IN KILLARNEY
246 I WILL SURVIVE
249 THE FRENCH SONG
250 WHO PUT THE BOMP
255 I WILL FOLLOW THEE
258 ANNIE'S SONG
261CAROLINA IN THE MORNING
262 I'M ALIVE
*264 I HEARD THE BELLS ON CHRISTMAS DAY

Silver Sounds Rounds Top Sellers
801 - BOULEVARDS OF OLD NEW YORK - Phase II with cues
804 - HELEN - Phase IV Cha Cha - no cues

Sounds 2000 Records Top Sellers
2007 - IKO, IKO
2009 - BAILAMOS

Square Dance Music Review

Buddy Weaver

buddy@buddyweaver.com ~ www.buddyweaver.com

WORKING WITH ANOTHER CALLER

There are very few callers who don't enjoy working with their peers. You may have been part of those singing calls when voices perfectly harmonized and dancers effortlessly moved from one caller to the next. When two callers sing together in harmony, one is singing the melody while the other is singing a note that is harmonic to the melody. If there are more than two callers, then other harmonic notes are sung to create a pleasing sound. Sounding good is no accident and here are some tips for all callers who work together.

Sing in harmony. When two (or more) callers are singing the same note, it is called "unison" and it doesn't have a pleasing sound, certainly not one that could be listened to for more than a few notes. I know there are some who would argue otherwise and to them I say, groups on the radio or in concert do not sing in unison, they sing in harmony. The Statler Brothers did not sell tickets or albums by singing unison.

What if two callers want to call together but neither can sing harmony? Every singing call has a chorus, like in the song "That's Amore." The chorus is "S'CUSE A ME BUT YOU SEE BACK IN OLD NAPOLI, THAT'S AMORE." It sounds great when only one caller sings the chorus this time, then only the other caller sings the chorus next time. A really cool sound can come from one caller singing the line, "S'CUSE A ME," then the other caller sings "BUT YOU SEE," alternating back to the first caller for "BACK IN OLD NAPOLI," then in unison – "THAT'S AMORE." That takes practice.

Whenever working with another caller, always remember:

1. Call to be heard but sing soft. When singing the melody, sing to blend with the other voice(s). The best harmonies are the ones where you can't tell one voice from the other.
2. Know your part. If you are supposed to sing melody then know the song and the words.
3. Sometimes a harmonic sound can be found in humming your part softly and in a lower tone to blend in behind the melody singer.
4. If you are alternating singing parts with another caller, then use hand signals to let them know their turn is coming up or it is your turn.
5. Be ready when it's your turn. Give the call promptly or if the dancers have fallen behind, then shorten your figure to get everyone back on the chorus, including the dancers.

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

6. Do not sight call, especially during a singing call. Too many sight callers run over their allotted 64 beats which cuts into another callers 64 beats and completely throws off working together in the chorus. You will probably call one pattern, maybe two, which should be memorized.
7. Don't break the squares down. Call to be heard using calls that the floor can easily handle. Dancers may have a difficult time with changing voices coming through the speaker, especially if the music is loud, so be simple and be heard.
8. Finally, be a team player. Working with other callers is the time for each to put their ego away so the group may shine.

Folks, there are twenty-seven new releases this month – lots of great music.

Now is the time to buy your favorite callers some new music for a holiday gift. Scroll to the end of the review for a list of web sites that sell square dance music and then go on-line to buy some new music.Your comments and questions are welcome; please contact me at buddy@buddyweaver.com.

SINGING CALLS

JUST THE WAY YOU ARE
Blue Star 2569 by Buddy Weaver
(CD/MP3 SINGLE from dealers or Blue Star web site)
Tempo: 126 Rhythm: Shuffle
Strong dance rhythm and clear leads on a song that enjoyed recent radio play. Lots of fills with music from piano, guitar, and keyboard instruments. This is a pretty love song with a driving modern sound that callers may croon or let the music carry for them. Proper word meter used on called track.
Standard Ferris Wheel figure

CROSSFIRE
Crest 112 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 126 Rhythm: Shuffle
The dance rhythm is banging away. Great rock sound music from guitar, organ, and saxophone. Very talented musicians are playing here, especially good fills from the guitarist. Caller will have to know the song and may have to sing it an octave lower, as the key is quite high. Scott has good word meter and brings even more energy to this song with his vocal.
Heads Prom ½ - Pass The Ocean – Extend – Swing Thru – Spin The Top – Right & Left Thru – Flutterwheel – Boy Walk/Girl Dodge - Swing

FANTASY GIRL
Crest 113 by Scott Bennett *(MP3 SINGLE from Crest web site)*
Tempo: 126 Rhythm: Shuffle
Good dance beat. Clear leads for the melody with lots of fills. Music from organ, saxophone, and guitar. This is a rock ballad that callers should be familiar with to take full advantage of the fills. One or two high notes that the caller can fake. Another good vocal by Scott – good word meter.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Flutterwheel – Star Thru - Swing

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NEAR YOU
ESP 729 by Bill Harrison *(CD/MP3 SINGLE from dealers or ESP web site)*
Tempo: 127 Rhythm: Boom-Chuck
Good dance beat offering percussion that rolls along. Very clear leads played by guitar, keyboard, and piano. This is a relaxing sing along. Key change on the close gives a big boost but might make a couple notes high enough that you may have to fake them. Bill has created an interesting dance figure, reminiscent of dance figures in the 50's. Good stuff. May need to adjust word meter.
Heads Reverse Flutter – Single File Prom Round One – Come Down the Middle – Double Pass Thru – Split Two – Girl Go Right, Boy Go Left, Round One – Touch ¼ - Boy Run – Swing

BEAUTIFUL MOON OF KENTUCKY
ESP 1156 by Mitchell Osawa *(CD/MP3 SINGLE from dealers or ESP web site)*
Tempo: 126 Rhythm: Boom-Chuck
Good square dance beat. A Bluegrass sound with leads clearly played by guitar, electronic banjo, and mandolin. Some nice fills from harmonica on the breaks. Key change on close makes a lively piece of music even more exciting. Good song to raise the energy in the room. Mitchell uses good word meter and an interesting figure.
Heads Square Thru – Swing Thru – Spin the Top – Spin the Top again – Boys Run – Half Tag – Scoot Back – Scoot Back again – Swing

I WAS BORN THIS WAY
Solid Gold 223 by Tom Manning *(CD/MP3 SINGLE from dealers)*
Tempo: 124 Rhythm: Shuffle
Music from guitar, harmonica, organ and keyboard. The second 36 beats of every stanza offer lots of electric guitar to reinforce the sound. Caller will have to generate a dance feel the way that Tom does on the called track.
Standard Ferris Wheel

BORN TO BE WILD
Fine Tune 152 by Jay Henderson *(CD/MP3 SINGLE from dealers)*
Tempo: 134 Rhythm: Shuffle
Clear dance beat. Chords played with great music from keyboard instruments with electric guitar throughout the song. The last 36 beats of the middle and closing break features a guitar playing a strong melody lead with added drum percussion. Callers will have to know the song. Good to hear Jay recording again. Good figure and word meter. Speed will need to be adjusted.
Heads Prom Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel – Centers Square Thru ¾ Turn Corner Left and Prom

WHERE WERE YOU ON OUR WEDDING DAY
Gold Rush 181 by Corben Gies *(CD/MP3 SINGLE from dealers)*
Tempo: 134 Rhythm: Shuffle
Clear dance beat. Instrument playing the lead is keyboard; saxophone is chasing. Caller will need to be familiar with the song and bring his or her energy to it. In spite of the title, the music and lyrics are fun. Cory sounds good, using good word meter and fits quite a few words in the chorus. Adjust speed as needed.
Heads Square Thru – Do Sa Do – Swing Thru –Spin The Top – Right & Left Thru – Flutterwheel – Sweep One Quarter – Swing

LET THE PONY RUN
Gold Rush 182 by Lisa Minton *(CD/MP3 SINGLE from dealers)*
Tempo: 120 Rhythm: Boom-Chuck
Dance beat is laid back the first 32 beats and drives nicely in the second 32 beat section. Instrument playing is keyboard with steel guitar drifting around the background. Caller will lead the song melody. A relaxing number played in a contemporary country style. Caller sounds good but sometimes fades into the music. Dancers may have to rush in some spots of the figure. Caller will adjust tempo and word meter.
Heads Square Thru – Do Sa Do – Swing Thru – Boys Run – Couples Circulate – Chain Down The Line – Star Thru – Pass Thru – Trade By - Swing

SUNSPOT BABY
Gold Rush 183 by Scott Brown *(CD/MP3 SINGLE from dealers)*
Tempo: 132 Rhythm: Shuffle
Good dance beat. Instruments played are keyboard with electric guitar in the background throughout. Lead is laid back so caller should know the tune when calling. Watch out - the close is 96 beats long (32 beats longer than usual). Scott makes this an energetic number. May need to adjust tempo and word meter.
Heads Square Thru – Swing Thru – Boy Trade – Boy Run – Bend the Line – Right & Left Thru – Dixie Style to a Wave – Boys Cross Fold – Swing

EVERY BREATH YOU TAKE
Gold Wing 127 by Lorne Clayton *(CD/MP3 SINGLE from dealers)*
Tempo: 128 Rhythm: Shuffle
Good dance beat accompanied by repeating guitar chords that are trademark to this song. Melody is clearly played by keyboard instruments with a very talented electric guitar player chasing around the song as fills. A nice middle of the evening relaxing song that still has an edge to it. Caller uses good word – listen to the vocal to fake the few high notes and sound good. Adjust speed to suit.
Heads Prom Halfway – Square Thru – Right & Left Thru – Eight Chain Six – Swing

I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU
Hi Hat Retro 515 by Elmer Sheffield
(CD/MP3 SINGLE from dealers or Hi Hat web site)
Tempo: 128 Rhythm: Boom-Chuck
Clear dance beat and musical leads. Melody and fills played by fiddle, guitar, piano, steel with a banjo drifting in and out through the song. A classic country/western song that is halfway up the energy scale. Proper word meter on a creative Mainstream figure. Previously done on vinyl.
Heads Reverse Flutter – Sweep ¼ - Veer Right – Veer Left – All Veer Left – Chain Down the Line – Square Thru ¾ - Take Corner Promenade

LADY WILLPOWER
Miracle 120 by Fred Walker *(CD/MP3 SINGLE from dealers)*
Tempo: 123 Rhythm: Shuffle
Laid back dance rhythm. Pretty music from keyboard, horns, and voices hitting lead and harmonic notes. Breaks have voices singing the lyric lines. Callers will need to be familiar with the melody and a good vocal could send the dancers into orbit. Fred is the rare vocalist in square dancing; he combines good word meter and great singing ability.
Heads Square Thru – Do Sa Do – Swing Thru – Boys Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle - Swing

HAPPY TOGETHER
Rhythm 1308 by Mike Seastrom *(MP3 for members on Rhythm web site)*
Tempo: 126 Rhythm: Shuffle
Dance beat is excellent with a cool introduction playing only a drum and guitar. A definite sing along song with clear leads and lots of fills from guitar, piano and keyboard instruments including horns. Voices as part of the music is a cool added touch. An excellent ending that replaces the traditional tag. Mike uses good meter and just sounds fantastic. This is one of the best releases from Mike and Rhythm.
Heads Pass Thru – Separate Round One – Star Thru – Double Pass Thru – Centers In – Cast Off ¾ - Star Thru – Centers Pass Thru – Touch ¼ - Scoot Back – Swing

GOD IS GOOD
Riverboat 344 by Ken Bower *(MP3 SINGLE from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck
Good square dance beat. Clear leads and lots of fills. Music from guitar, fiddle, and steel. Middle and closing breaks offer the first 36 beats featuring percussion making for a nice change. Song is mid-way up the energy scale and offers very good lyrics. Ken always does a great job and his word meter is great.
Heads Prom Half – Right & Left Thru – Touch ¼ - Boy Run – Swing Thru – Spin The Top – Slide Thru – Swing

SINGING YOUR SONG
Riverboat 345 by Elmer Sheffield and Tony Oxendine
(MP3 SINGLE from Riverboat web site)
Tempo: 126 Rhythm: Boom-Chuck
Good dance beat and the melody is clearly played. Good music from guitar, harmonica, and steel. Two key changes – one in the middle and one on the closing breaks. A happy song that is full of energy. Two callers use good word meter.
Heads Square Thru – Do Sa Do – Single Circle to a Wave – Boys Trade – Spin The Top – Slide Thru – Pass Thru – Left Allemande – Swing

IT CAME UPON A MIDNIGHT CLEAR
Royal 351 by Jerry Story and Tony Oxendine *(MP3 SINGLE from Royal web site)*
Tempo: 128 Rhythm: Shuffle
A traditional Christmas song set to a solid dance beat. The melody lead is clear. Good music from guitar, mandolin, fiddle, and piano. The singing call offers a relaxed feeling and would probably be an excellent choice to close a dance with. These two callers sound great together. A creative but tightly timed Mainstream figure is used with good word meter. May adjust speed to suit.
Heads Left Hand Star to Corner – Right & Left Thru – Swing Thru – Boy Run – Ferris Wheel – Centers Pass Thru – Touch ¼ - Split Circulate Twice – Swing

MEET ME IN MONTANA
Royal 1602 by Hunter Keller *(MP3 SINGLE from Royal web site)*
Tempo: 131 Rhythm: Shuffle
Good dance beat. Clear leads and great fills coming from guitar, fiddle, steel, and harmonica – played in a country style. A pretty song that many dancers will sing along with while energizing the dance floor. There are a couple of high notes that you may fake. Hunter sounds good and uses proper word meter. Speed adjustment, as you'd prefer.
Heads Prom Half – Square Thru – Right & Left Thru – Veer Left – Circulate – Half Tag – Scoot Back – Swing

MONY MONY
Solid Gold 603 by Dean Dederman *(CD/MP3 SINGLE from dealers)*
Tempo: 134 Rhythm: Shuffle
Danceable rhythm with steady guitar and bass. Clear leads from keyboard instruments that drop out for 36 beats on middle and closing breaks for a dramatic effect. Some added voices that are in the background. Could be a floor charger. Good word meter. Adjust speed to suit your dancers.
Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Dive Thru – Centers Square Thru ¾ - Swing

(MARIE'S THE NAME) HIS LATEST FLAME
Sting 21202 by Paul Bristow *(CD/MP3 SINGLE from dealers)*
Tempo: 129 Rhythm: Boom-Chuck
Good dance rhythm. The melody is easy to follow with clear leads. Music from guitar, fiddle, harmonica, and piano. Nice fills sprinkled around the song. The music moves quickly and feels up beat while the lyrical feel is more laid back. Good word meter from Paul.
Heads Prom Half – Pass The Ocean – Recycle – Pass Thru – Swing Thru – Boy Run – Boy Circulate – Girl Trade – Half Tag – Scoot Back – Swing

GREEN GREEN GRASS OF HOME
Classic 113 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 126 Rhythm: Shuffle
Good dance beat. Melody is clearly played by mandolin, and various guitars. Steel chasing around the song. A true relaxing song that is a recognizable country classic. Good word meter. Figure has an Allemande following the corner Swing that may throw some dancers who aren't expecting it. Previously done on vinyl.
Heads Square Thru – Swing Thru – Boy Run – Tag the Line – Cloverleaf – Girls Square Thru ¾ - Swing – Allemande Left – Prom

LADY IN THE BLUE MERCEDES
Classic 114 by Buddy Weaver *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck
Good square dance beat. Melody is clear with leads played by fiddle, piano, and various guitars. Harmony vocals are clear and part of the music. An up-beat tune with whimsical lyrics. Word meter is good. Done on vinyl that is no longer available.
Heads Prom Halfway – Right & Left Thru – Sides Square Thru – Right Hand Star – Sides Star Left – Swing

HOEDOWNS

BLUE STONE RAG
Blue Star 2570 *(CD/MP3 SINGLE from dealers or Blue Star web site)*
Tempo: 133 Rhythm: Boom-Chuck

VEGAS IN THE HILLS
Blue Star 2570 *(CD/MP3 SINGLE from dealers or Blue Star web site)*
Tempo: 128 Rhythm: Boom-Chuck
One release offers two hoedowns. **Blue Stone Rag** gives a traditional square dance sound. Clear dance beat and talented musicians jazzing around on fiddle and guitar. Banjo playing thru the whole piece. This is a fast, driving hoedown. **Vegas In The Hills** has a contemporary Celtic sound. Again, strong dance beat. Lots of music from keyboard instruments making for a lively hoedown. Includes patter tracks called by Buddy Weaver

GET 'ER DONE
ESP 427 *(CD/MP3 SINGLE from dealers or ESP web site)*
Tempo: 128 Rhythm: Shuffle
Strong dance beat. Chords played by piano and keyboard instruments. A contemporary sounding hoedown with instrumentation dropping away to feature the percussion in various parts of the song. Comes with a track called by Bill Harrison.

DEVIL JUMPED UP
Classic 514 *(MP3 SINGLE from Classic web site)*
Tempo: 129 Rhythm: Boom-Chuck
A classic hoedown tune played in a traditional style with lots of sawing on the fiddle and the piano running the chords. The dance beat is behind the other instruments. Previously released on vinyl.

KONA
Classic 515 *(MP3 SINGLE from Classic web site)*
Tempo: 127 Rhythm: Boom-Chuck
Laid back beat. Lots of steel guitar playing in a style reminiscent of the Hawaiian Islands. More music from piano and guitar. Done before on vinyl.

Purchase the music reviewed from your local dealer or the on-line sources below

Palomino Records	www.dosado.com/music
A&S Records	www.asrecordshop.com
Blue Star Retro	www.buddyweaver.com/bluestar.htm
Classic Square Dances	www.buddyweaver.com/classics.html
Crest Music	www.crestrecordings.com
ESP Music	www.esprecordings.com
Hi Hat Retro	www.buddyweaver.com/HIHAT.htm
Rhythm Records	www.rhythmrecords.biz
Riverboat Music	www.riverboat.com
Royal Records	www.royal-records.com

Comment

Jim Mayo

Last month I wrote about a round dancing article that I hoped would be available on the SDFNE web site. I'm happy to report that it is there. We have also posted on the site a digitized copy of the first of the collections of round dances put out by Dr. Roger Knapp. I'm still working on digitizing the next three which will cover all of the 380 dances he published in the 8 years he kept up the collections.

This project has, once again, brought me in contact with the small group of folks who are working – and have worked over the years - to organize and list the things we have in the Foundation's Library/Museum collection. It's an amazing – and huge – collection that includes books, records, clothes, tape and video recordings, photographs, banners and a whole lot of other things. It's great to have all these things but, unless we know what they are and where they are, they aren't easy to find and thus are not of much value.

One of the most committed of those who organized and listed our collection was the late Paul Channell. He listed in a computer file all of the about 30,000 records that we have sent to the University of New Hampshire. They were in shelves organized by label name and recording number. We kept the second copy of all of the records and Dennis Coruth has set them to the same system after our relocation a few years ago. Dennis has also recently finished organizing and listing the more than 1000 state and regional square dance publications that we have. We also sent to UNH more than 600 books that they did not have in their collections. Tammy Dorris had organized and listed them in a computer file that we gave to the University with the books. We still have as many more that are books we both have. Many of those are copies signed by either the author or some other historically important person. The other day when I was there, Mal Cameron was busy making a list of those.

The clothing collection is a favorite project of our dedicated leader, Anna Dixon. She has put on many fashion shows at New England Conventions using the outfits that are part of our collection. She has also put together a collection of clothing to give to UNH showing the changes that happened over several decades of modern square dancing. Our huge clothing collection is still a work in progress but Anna manages many other projects for the Foundation, too. The people who live in Manchester and are most regularly there for the four-times-a-month "work days" are Judy and Dick Severence. They have been working on organizing and recording our collections ever since the Foundation moved to Manchester. It's an important project that has, with the cooperation of UNH, provided what is probably the world's most complete collection of square dance historical material.

SQUARE DANCE FOUNDATION

OF NEW ENGLAND, INC.

***Invites YOU*..... to bring your club....**

SDFNE's Baldwin Library and Museum in Manchester NH

"Discover America's Great Square Dance Heritage"

www.sdfne.org

603-623-2692 – Dick Severance **781-944-4416 – Anna Dixon**

SELECTED BY

BIRGIT MAGUIRE

CHRISTMAS BRINGS THE CHILD OUT IN ME

COMPOSERS: Tony Speranzo
3102 Alta Vista Ln
San Angelo TX 76904
round_dancer@verizon.net

MUSIC: Christmas Brings the Child Out In Me
by David Hope - downloadable at i-Tunes
SPEED: Slow for comfort
FOOTWORK: Opposite unless noted
PHASE: 2
SEQUENCE: INTRO, A, B, A, B, A(1-14), Int, B, END
RHYTHM6: Waltz

INTRO

1 - 4 WAIT PLUS 2 LEAD IN NOTES;; APT, POINT, -; TOG, TOUCH, BFLY;

A

1 - 5 WTZ AWAY; TOGETHER BFLY; BALANCE L & R;; CANTER;
6 - 9 WTZ AWAY; WRAP LADY; FORWARD WTZ; FORWARD, FC, CLOSE;
10 - 15 CANTER; WTZ AWAY; PICK UP; 2 L TURNS; CANTER;
16 - 19 L TURNING BOX;;;;

B

1 - 6 STEP, SWING, -; SPIN MANUVER; 2 R TURNS to BFLY;; BALANCE L & R;;
7 - 11 TWIRL VINE; PICK UP; CANTER to COH; FORWARD WTZ; MANUVER;
12 - 18 2 R TURNS;; CANTER; BOX;; TWIRL VINE 3; THRU, FC, CLOSE;

INTERLUDE

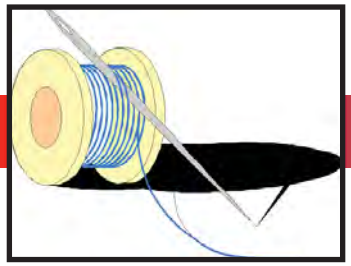
1 - 6 CANTER TWICE;; L TURNING BOX;;;;

ENDING

1 - 6 BALANCE L & R;; TWIRL VINE 3; MANUVER; 2 R TURNS;;
7 - 9 TWIRL VINE 3; THRU, FC, CLOSE; DIP, TWIST & KISS;

Full cue-sheet available on
www.round-dancer.com/files/2010/06/Christmas_Brings_The_Child_Out_In_Me.pdf
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

Sew It Goes



Karen Reichardt
www.squaredancesewing.com
dkreichardt@gmail.com

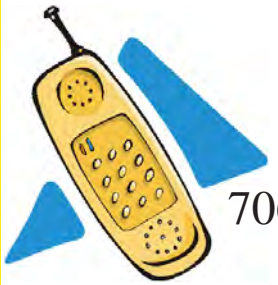
Sewing Machine Selection

If you are thinking about a new sewing machine or serger, as a Christmas present consider your options very carefully. Please, don't think you can go to a big box store and pick up one for $69.95 and be set for life. No one will show you how to use the machine or help if there are any problems. What they say on the box is not always accurate. One store has a machine labeled ***'heavy duty'.*** As far as we can tell, from looking at the three we took in for repair last month, the only difference is that the outside shell is darker plastic.

Our technicians refuse to even look at some of those cheap machines. The cost for the repair would be more than the machine is worth. They cannot guarantee their work because the timing and tension will not stay in place. Poor materials and shoddy workmanship are evident in the construction. Replacement parts are not available. Some of them cannot be worked on because the plastic shells are glued together. In order to get to the machinery the shell must be cut off and then glued back on. If you want a quality machine you need to do your research. Look at the new features available and compare them to the machine you have.

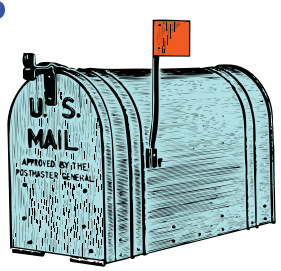
Your sewing machine will not run forever. How many miles are on your machine? An average spool of thread is 300 yards, a cone is 3,000 yards. A mile is 1,760 yards. How many hours has the motor been running? Women tend to get attached to sewing machines. They are our toys and give us a sense of accomplishment. I have had women get very mad at me when I tell them their machine cannot be fixed. I have also had women pay $300 to get an old machine fixed that could not be sold for half that amount. You may love your machine, but it doesn't love you. It is just a pile of gears. Be objective when looking at your machine and repair verses replace.

Do you have comments?
Send them to:
nesdm@squaredance.ws



706-413-0146

NESDM
782 Jays Way
Ringgold GA 30736



CLAUDIA'S Western Shoppe

60 Leamy Street, Gardner MA 01440 (off Rte 101)

The 'Ultimate' Square Dance Apparel Shop!

www.claudiasws.com

Need Us?? Call Us!!
978-632-4868
E-mail: claudiasws@hotmail.com

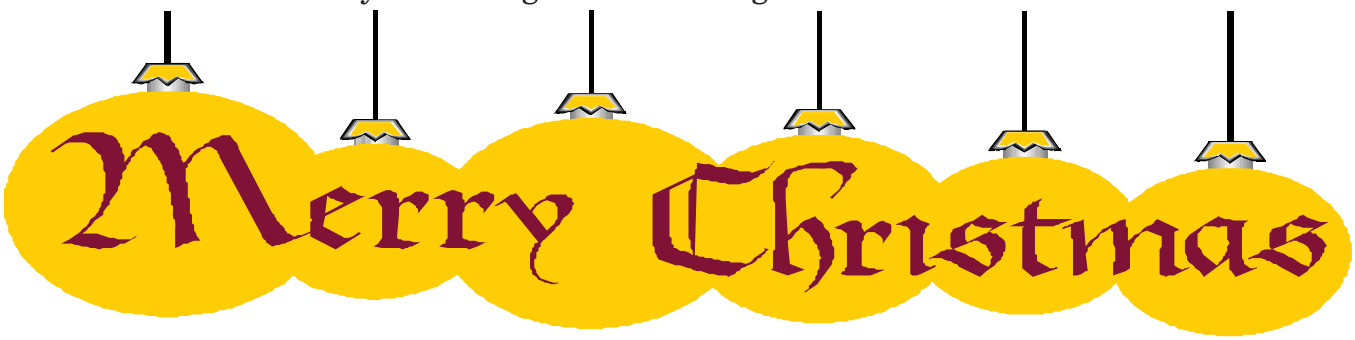
Before settling on a machine, check out several brands and compare features and price. Go to dealers and talk to your friends. When looking at a sewing machine or serger there are three things to keep in mind.

1. **Sew on the machine yourself.** Don't just watch the sales person. Listen to the motor and feel the vibration. You will be sitting in front of this machine for many hours. If it has a whine or is loud you will hate it. Take several different types of fabric with you and sew on them.
2. **Guarantee or warrantee for repairs and maintenance.** What does it cover? Get it in writing. Where will the machine be serviced? How long is the average service wait?
3. **Support services.** How many lessons do you get? When and where are they? How long after the purchase can you continue lessons? What type of lesson does the shop have?

A new sewing machine is like a new car. The buttons and knobs will not be in the same place. There is always a learning curve with a new machine. Take time to get to know how it works. Read the instruction manual, cover to cover. Take the dealer's lessons. I teach sewing lessons for a dealer and almost every week someone tells me, *"I didn't know my machine could to that!"* The instructions are in the manual, they never took the time to read it. There is always something new to learn. Classes will bring you together with other people who like to sew. Then you can invite them to square dance lessons.

Often I hear women say, *"I don't sew enough to justify a new sewing machine."* I never hear men say, *"I don't fish enough to justify a new fishing boat."* Sewing is not just about saving money. It is about creativity, enjoyment and a relaxing hobby. They also say, *"I would never use all those fancy stitches."* Yes they will, when all they have to do is push a button. Most women are sold on a new machine when I show them the automatic needle threader and how easy it is to change programs.

You would sew more if your machine was easier to use. Think about the type of sewing you do now, and more importantly, the type of sewing would you like to do. Don't choose a machine and say *"I'll get by"* or *"I'll make do."* You should enjoy sitting down to your machine. It is your artistic time. Purchase a quality machine with lots of bells and whistles that will make your sewing dance and sing.



Moore Thoughts

Paul Moore

The Blustery Day - 10/31/2013

We had our first blustery day of the Fall this week in Northern California. It felt good to feel a fresh breeze in the face and to watch the red and yellow leaves blowing through the forests. At my elevation (4,000 feet above sea level) we got 1-1/2 inches of rain. Up in the infamous Donner Pass, near Lake Tahoe, they got 4 inches of snow. One hundred sixty years ago, the Donner Party got caught in the snow at this time of year.

At the stores in town, the witches and goblins are coming down and the jack-o-lanterns are turning into harvest pumpkins. Window displays are filled with artificial red and yellow leaves to create the image of fall… and to encourage people to start planning Thanksgiving Feasts. Here and there a few businesses jump from Labor Day to Christmas in terms of advertising, hearing a couple of Christmas Carols in a store.

But, by the time you read this it is legal to shift to winter themes. So here you will find a selection of fun dances whose connection to winter maybe only in the title.

For many years, Bob Howell wrote the "*Easy Level*" column for *American Square Dance* and "*Let's Dance*" for the *Northeast Square Dancer*. This column was published in December 1990 and as usual it reflects the season. These are two easy level mixers that use the "*Cotton Eye'd Joe*" formation. They are great for a party night, no matter what the experience of dancers.

Easy Level - Bob Howell

It's been said that "what goes around, comes around" and is it ever true as I share two routines that are adaptations o an age-old pattern called the Horse and Buggy Schottische.

FOUR SKATE MIXER

MUSIC: Winter Wonderland, Grenn 15013 (vocal cues on reverse side by Bob Howell)

POSITION: One couple, or pair of persons, followed by a second couple or pair of persons. All face Line of Dance (counter-clockwise, or left shoulders to center of hall) and all four persons have hands joined in a circle, the leading pair reaching back and the trailing pair reaching forward to complete the circle. (Hint: have first couple with man on left, second couple with lady on the left)

F00TW0RK: Identical

INTRO: Wait 4 measures.

MEASURE:

1-2 With all hands joined each person "skates" with the left foot (slides left foot forward and diagonally left), then "skates" with the right foot, then does a two step forward L, close R, L

3-4 Skate right, then left, then do another forward two-step R, close L, R

5-6 Run forward with a L, R, L, brush R, and a R, L, R, brush L (Schottische step)

7-8 The lead pair of dancers then release hands, doing two more running L, R, L, brush R and R, L, R, brush L steps they separate and rollback behind the trailing couple of dancers who are moving forward as a pair. The pair who roll back rejoin hands, thus becoming the new trailing couple. The original trailing couple is now in the lead.

NOTE: At no time is more than one pair of hands parted, and that is only when the lead pair separates to rollback.

Do sequence 8 times.

This second routine might welt apply to a saying that Eddie Cantor, a comic of bygone days, used to close a Sunday evening TV program immediately preceding New Years Eve: "If you've got a carful, be careful: If you've got a tank full, be thankful; but if you've got a snoutful, take a taxi."

A routine which Bernie Chalk of Herts, England, taught inspired me to write a variation. It gives yet another use for your record of *Cab Driver*. I call it the

TAXI FOURSOME

FORMATION: Same as preceding dance.

MUSIC: Cab Driver, The Mills Brothers, Goldies 45 P-2758

R0UTINE: Begin on the vocal

COUNTS:

1-8 Beginning on the left foot, all four persons run forward three steps L, R, L, and brush the right toe forward. Repeat same beginning on the right loot R, L, R, Brush.

9-16 Strut four slow walking steps forward.

17-24 Repeat counts 1-8.

25-32 Strutting four more steps, the leads roll back, Trailers move forward using the same footwork as counts 9-16.

This routine works very well with seniors as it doesn't have the exhausting pace that the old Horse and Buggy Schottische did.

Here are a couple of seasonal contra dances. The first one can be confusing, but if the dancers have done the classic "star right with corner, star left in middle" there should be no problem.

Remind the dancers that commands are to the active couples, so the inactives have to dance "backwards."

SNOWY DAY: by Tony Parkes

FORMATION: alternate duple (couples 1-3-5 etc. crossed over and active)

MUSIC: any good 32-bar tune – you might try a seasonal singing call that is not too fast such as Winter Wonderland or Let It Snow

Intro: - - - -, Corner DoSaDo

1-8: - - - -, Same person swing

9-16: - - - -, across the set circle four full around

17-24: - - - -, with new couple below star left

25-32: - - - -, with old couple above star right

33-40 - - - -, new corner below allemande left once-and-a-half

41-48: - - - -, Ladies chain across

49-56: - - - -, Ladies chain back

57-64: - - - -, New corner below DoSaDo

A reminder to the callers: Commands are given during the phrase before the dancers start the figure.

In counts 9-16 dancers have partner across from them and have the original corner above them. In counts 17-24, active dancers let go of the original corner couple to star left with a new couple below. In counts 25-32, the active dancers let go of the new couple and go back to the couple they circled with to make a right hand star. In counts 33-40, actives leave original corner and go to new corner (the one they starred left with) to Allemande Left.

Here is a classic, one of the New England Chestnuts. The formation is a proper triple, meaning that all the men are in the line to the caller's right and the ladies to the caller's left. Couples 1,4,7, etc. are active, but do not cross over. The actives will always work with the two couples down the hall from them. As an inactive couple leaves an active couple, they move into the three couples up the hall from them. When an inactive couple reaches the top of the hall (closest to the caller) they must wait until they have two other couples to dance with.

LAMPLIGHTER'S HORNPIPE (traditional)

FORMATION: proper triple

MUSIC: try to find a copy of the title tune. I recommend the Miller's New England Chestnuts albums, but the tune is available from other sources.

Intro: - - - -, Actives cross to stand between dancers 2 and 3, Balance
(active man is facing out between ladies 2 & 3 and gives a hand to both of them; active lady is facing out between men 2&3; the balance for all dancers is right then left)

1-8: - - - -, All turn by the right full turn (in eight counts)

9-16: - - - -, Balance twice (left then right)

17-24: - - - -, All turn by left hand (again in eight counts

25-32: - - - -, Actives down center in two, wheel turn

33-40: - - - -, Actives come back up and cast-off ¾ with couple #2

41-48: - - - -, Actives with couple #2 Right and Left Thru
(same sex, so pass thru and wheel around)

49-56: - - - -, Same four another Right and Left Thru

57-64: - - - -, Actives leave couple #2 and cross to be between new 2&3, balance

When a sequence is complete, the actives move down the hall one place and have a new threesome to dance with. The inactives move one place up the hall to dance with a new active couple. If inactives are next to the active couple, they are now couple 2).

Everybody have a joyous holiday season, and remember Eddie Cantor's advice.

TWIN CITY SPINNERS, Lewiston-Auburn ME

By Al Hipkins

Square Dancing at the Game

This past July, more than 80 dancers (10 squares) participated in a demonstration of Modern Square Dancing before our local AAA baseball team, the Portland Sea Dogs. There were dancers from every state in New England, plus some from along the eastern seaboard as far south as Florida and one couple from Germany, making this a truly international event. See the video at www.youtube.com/watch?v=PrRILwkjexE or search YouTube for "Sea Dogs Square Dance"

It was a beautiful afternoon, partly cloudy with a light breeze – perfect summer afternoon. We squared up along the first and third base lines and danced patter to an assortment of music, none of which was standard square dance music. This was followed by a square dance singer arrangement of "Sweet Caroline" which has become a baseball anthem (at least in Red Sox territory). The crowd was responsive and participated in singing along with the chorus of the song.

Following the demonstration, I worked the crowd a bit, handing out business-card size advertisements for our new website "Dance For Fun in Maine" (www.danceforfun.me). For the most part, people were very receptive to my promoting square dance and a fair number of people commented on how fun it seemed and how different it looked and sounded from what they remembered (there was no western attire on the field).

The new web site is dedicated to recruiting new dancers and says nothing about upcoming Mainstream dances. There are videos and links to other sites which also promote square dancing. The site did receive a fair number of hits from the 1000 cards passed out. The organization which put up the site and continuing this promotion – Four Corners Association – continues to distribute these cards state-wide and plans to complete distribution of 10,000 of these cards by April 2014. FCA is also encouraging local clubs to hold regular "Community Dances" which are not directly promotions for their upcoming class.

Plans for repeating this type of demonstration at other sporting venues are underway. It is hoped that these short demos in front of large audiences will begin to change people's opinion of square dancing from that thing they did in junior high gym class to something more positive. I encourage anyone who is interested in doing positive square dance demonstrations to consider this type of event. There are lots of little details which I am willing to share – just send me an email (alhipkins@sdcaller.us) and I'll give you the nitty-gritty.

Send your club news & photos to:

nesdm@squaredance.ws

The general decline in square dance participation over the past couple decades will not be corrected by any single solution. But I believe that if we take our time and begin to change people's initial reaction to the invitation "come to a square dance" from "I did that in school" to "that sounds like fun", we'll be on the right track to turning this around.

Music selected for the patter was a mix of *Last Night Cha* (round dance), *Honey Bee* (Blake Shelton), *Mountain Dew* (traditional bluegrass), *I Love It* (Icona Pop), *Without Love* (dance remix of Doobie Brothers), *YMCA* (Village People), and *Sweet Home Chicago* (from Blues Brothers movie soundtrack).

Editors Note: Al is a square, line, and round dance teacher and cuer, calling primarily for the Twin City Spinners in Lewiston, Maine. He is an associate caller with SAGE Square and Round Dance Club in Midcoast, Maine and call for clubs throughout the north-east.

Additionally, Al does community and private events featuring square, line, and round dances, also teaching line dancing regularly at the Martel Elementary School. This fall he started a square dance program at Central Maine Community College, funded by a grant from the CALLERLAB Foundation. For more information about any of his programs or promotions, please visit website at www.sdcaller.us.

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Our October Dance was a great success! We had eight squares up and three more in attendance with one club retrieving and three raiding, With Bob Butler calling and Birgit Maguire cueing (photo below), everyone had a fun evening.

Presenting our new Banner Chair, Shar Gardner, (right photo)! Now everyone can associate her smiling face with her name.

It is absolutely essential that all the square dance clubs work together. Representatives from Riverside attended the Regional Scheduling Meeting in Needham on October 20 to coordinate proposed dance schedules for 2015-2016. Yes, we are already planning for 2015-2016!

Rounds with Birgit

Our Program Chair Ingrid Barry has been working diligently and has scheduled most of the callers and cuers for the 2014-2015 season. Thank you, Ingrid!

SPiN CHAiN SPooFS

by Corben Geis

Join us for our 50th Anniversary Dance, March 15, 2014!

Squares with Bob

What a celebration this will be, with three callers, Norm Poisson, Bob Butler, and Ted Lizotte and Harriett Clarke cuing! This special dance will be at a different and larger location, The North Shore Community Baptist Church, 9 Hart Street, Beverly.

Come on down to Riverside Squares on December 7th! Bill Mager will be our caller, and Harriett Clarke our cuer. We will have early A-1 at 7:30 and Plus from 8:00 to 10:30.

Our Wednesday night Mainstream class and Plus workshop are both going well. We usually have four squares. Class starts at 7:00, but there is a review at 6:30. Our webmaster Bruce Hibbard has posted the calls taught and definitions on our website.

For more details of all Riverside activities, check out our ad on page 24 and our website www.riversidesquares.org.

We hope that all of you will enjoy the holidays with family and friends!!!

Fairs 'n Squares

Saturday, December 7 ~ 8-10:30 pm ~ MS & PL

STEVE PARK - *Caller* ~ PHIL GATCHELL - *Cuer*

Scott Hall of First Parish Church ~ 24 Vernon Street, Framingham Center
Just North of Route 9 off Edgell Road

Info: (978) 368-8272 **www.fairsnsquares.com**

NEW YEAR'S EVE

DINNER and DANCE

Tuesday ~ December 31

Caller: **BRUCE McCUE**

Cuer: **BIRGIT MAGUIRE**

Hospitality Hour begins at 7:00 pm ~ Dinner at 8:00 pm
Dancing (Alt MS/PL) from 9:30 pm to 12:30 am
Dinner and Dance ~ $70/couple, $35/single ~ *Reservations Only by December 20*
Tickets will be sold at the door for the dance only ~ $10 per person.
Scott Hall of First Parish Church ~ 24 Vernon Street, Framingham Center
Just North of Route 9 off Edgell Road

Fairs 'n Squares New Year's Eve Dinner and Dance

Yes, we want to celebrate with the Fairs 'n Squares! Please reserve _____ place(s) for dinner.

For tickets: Ann Fogarty, 1 New Castle Rd, Ashland MA 01721 ~ 508-380-1232 ~ nye@fairsnsquares.com

Name(s): _____ Telephone: _____

Address: _____ Club: _____

Dinner Choice: Chicken _____ Vegetarian entree_____ E-mail: _____

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at All Saints Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, December 7 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PL

Caller: Bill Mager **Cuer: Hariett Clarke**

Wednesday Square Dance Workshops - *No Workshop 12/25*

MS class - 7:00-8:15, PL - 8:15-9:30, Angel Plus Tip - 9:30-9:45

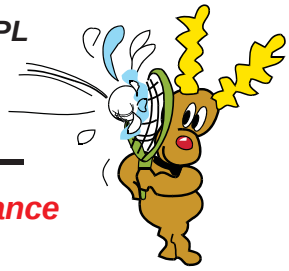
Presidents: Peter & Anne Schwind ~ Banner: Shar Gardner - fortysalem@aol.com; 978-744-6744

The HAYLOFT STEPPERS

PODUNK ROAD - STURBRIDGE, MA 01566
HOME OF THE FLOATING FLOOR Off Route 49

Saturday** Square Dancing in **December
***Early Rounds 7:30 pm** ~ 8 - 10:30 ~ Alternating MS & PL*

7 KEN RITUCCI / LEE FREMAULT - *Pearl Harbor Day*
28 MATT McGOVERN / BEVERLY MacKAY - *Post Holiday*



Tuesday - December 31 ~ *New Year's Eve Dinner Dance*
Pot Luck Supper 7:30 pm to 8:30
Dance ~ 9 pm to 12:30 am
MATT McGOVERN & MATT AUGER / MARGENE JERVIS

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

Baldwin Apple Squares

Sunday - December 8
Snowflake Ball
Jay Silva & Bernadette Porter

PLUS with Rounds: 2 to 4:30 ~ **A-1:** 4:30 to approximately 5:15

OPEN WORKSHOPS ~ PLUS & A-1 with **Rounds ~ Wednesday 12/4 & 12/18**
Jay Silva with Phil Gatchell or Marilyn Rivenburg
Call 781-438-2363 or 781-665-1648 or 781-665-9673 for current information.

All events at St. Malachy Parish Hall - 99 Bedford St, Burlington MA
Info: Dan 781-438-2363 ~ Banner: Karen 781-729-6202
www.baldwinapplesquares.freeservers.com

GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
Needham MA

Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

www.GreatPlainSquares.org

Great Plain Squares - the place to dance in 2013

Come dance with us on most Wednesdays. Dance some plus then dance some fast-track.

Our Caller and Cuers:
Bob Butler
Phil Gatchell, Scott Cohen

January 25, 2014 Needham Snowflake Ball Dance
Class Level
Caller: Steve Park
Cuers: Phil Gatchell & Marilyn Rivenberg

Check www.GreatPlainSquares.org for details

ROUND DANCE WITH
BIRGIT & RICHARD MAGUIRE

Tuesday 12/3 & 12/10 at the Hayloft Barn, Sturbridge MA
7:00 – 8:30 pm, Phase 4 Rumba & Cha
8:30 –10:00 pm, All Rhythms - Phase 4 & 5

Tue 10 Round Dance Party, Hayloft Barn, Sturbridge MA
Sun 15 Tony Oxendine Dance, Glastonbury CT
Tue 31 Fairs 'n Squares, Framingham MA

Have a MERRY CHRISTMAS and a HAPPY NEW YEAR

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

NEW HAMPSHIRE

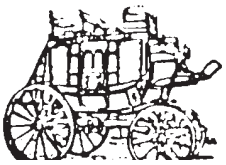
Heel & Toe Square Dance Club
Manchester, NH

Candy Cane Christmas
Saturday, December 21

Jerry Maurice Calling
Phil Gatchell Cuing
Dance 7:30-10 MS/PL, $6 per person
Dinner Dance - 5:30 pm, $19 per person

Bishop O'Neil Youth Center
30 South Elm St, Manchester, NH
***Info*: Dick & Lou Maurier ~ 603-668-2066**
Banner: Keith & Joyce Kroeber ~ 603-497-3483

See Rose Rancourt ~ (603) 224-7150 **Order dinner tickets by 12/10**
Choice of Turkey or Pork



CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Dancing 7:30-10:00 pm

Saturday, December 7 - *Class*

Darrell Sprague **Don Scadova**

Join us in a Square!!
Dancing at the HOWARD RECREATIONAL CENTER
State Office Park South, 99 Pleasant St, Concord NH
Celebrating 50 Years of Square Dancing and Friendship

Every man has his day, but the ice man has his pick.

Hearing Enhancement Available
Bring an FM Radio

WOODEN FLOOR SOFT SOLED SHOES PLEASE

NUBBLE LIGHTHOUSE KEEPERS
NEW YEARS' EVE DANCE
TUESDAY, DECEMBER 31

Early Rounds 7:00 ~ Dance 7:30 - 10:00pm

Caller: *Norm Poisson*

Cuer: *Marilyn Rivenburg*

Banner Raids Welcome ~ MS/PLUS

EDSARDA - NSARDA
Singles Welcome

WELLS ACTIVITY CENTER ~ 113 Sanford Rd (Rte 109) Wells, ME

INFO: *Ken & Denise* 207-608-1333 ~ *John & Edna* 207-985-8521

Website: http://nubblelighthousekeepers.squaredanceme.us e-mail: nubblesdc@aol.com

SAGE Square & Round Dance Club

New Year's Eve Dinner & Fun Dancing - Tuesday, December 31

Caller: **Ted Lizotte & Grace Tudan** - ***Cuer:*** **Carol Arsenault**

Appetizers at 7:30 ~ Dinner at 8:15 ~ Dancing 9:00 - 12:15

Advance tickets $35 per person by December 10 - $40.00 per person after December 10

Contact Brian Beckman ~ westpointangler@gmail.com ~ (207) 389-2568

Dinner & Dance ~ Hyde School, 616 High St, Bath ME

http://sage.squaredanceme.us

Twin-City Spinners
Lewiston-Auburn, Maine

NOTHING PUTS A SMILE ON YOUR FACE LIKE A GREAT DANCE!

DANCES: SUNDAYS, 2:00-4:30

DEC. 15, 2013, CLASS
JAN. 26, 2014, PLUS
MAR. 23, 2014, MAINSTREAM
MAY 25, 2014, CLASS

BANNER RAIDS WELCOME!

WORKSHOPS THURSDAYS 12/5, 12 & 19: 6:30 CLASS, 7:30 MAINSTREAM, 8:30 PLUS

MARTEL ELEMENTARY SCHOOL, 880 LISBON STREET, LEWISTON, MAINE

WWW.SDCALLER.US/TWINCITY ≈ ALHIPKINS@SQUAREDANCEME.US

EDSARDA - NSARDA
No Banner Raids

Hearing Enhancement Available
Bring an FM Radio

NUBBLE LIGHTHOUSE KEEPERS
SQUARE & ROUND DANCING

CALLER: Kip Moulton & *CUER*: Linda Moulton

Sunday Nights - December 1, 8 & 15

WORKSHOP: 6:30-7:30 - DANCE MS, PL & RDS ~ 7:30-9:30

WOODEN FLOOR SOFT SOLED SHOES PLEASE

WELLS ACTIVITY CENTER ~ 113 Sanford Rd (Rte 109) Wells, ME

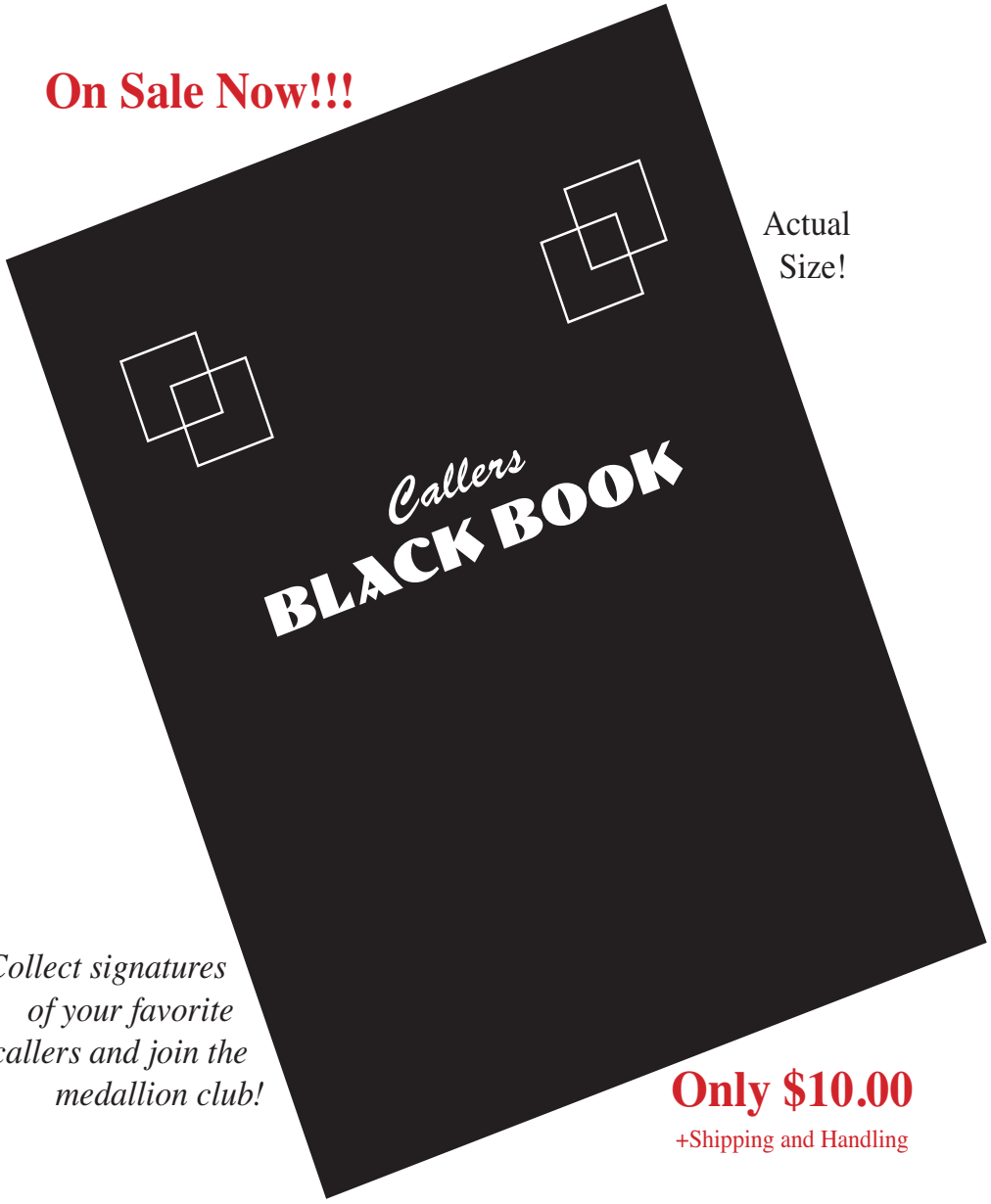
INFO: *Ken & Denise* 207-608-1333 ~ *John & Edna* 207-985-8521

Website: http://nubblelighthousekeepers.squaredanceme.us e-mail: nubblesdc@aol.com

There are few, if any, jobs in which ability is sufficient.
Needed also are loyalty, sincerity, enthusiasm, and cooperation.

The Callers BLACK BOOK

On Sale Now!!!



Actual Size!

Collect signatures of your favorite callers and join the medallion club!

Only $10.00

+Shipping and Handling

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For More Information Contact:

Ken Ritucci

132 Autumn Road, West Springfield, Ma 01089

413-262-1875 • ken@kenritucci.com

www.kenritucci.com

Dances

Ads which are listings are not duplicated in the dance or workshop listings.

**** Always check the display ads for detail information. ****

Sun	1	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed	4	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	7	Concord Coach Squares	Concord NH	Sprague / Scadova	CLASS
		Fairs 'n Squares	Framingham MA	Park / Gatchell	MS & PL
		Hayloft Steppers	Sturbridge MA	Ritucci / Fremault	ERD, MS/PL
		Riverside Squares	Danvers MA	Mager / Clarke	EA-1, PL
Sun	8	Baldwin Apple Squares	Burlington MA	Silva / Porter	PL
		Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Tue	10	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed	11	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	14	Happy Time Squares	Rochester NH	Pinkham / Porter	ERD, CLASS
Sun	15	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
		Tony Oxendine Dance	Glastonbury CT	Oxendine / Maguire	
		Twin-City Spinners	Lewiston ME	Hipkins	MS
Wed	18	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	21	Heel & Toe	Manchester NH	Maurice / Gatchell	MS/PL
Sat	28	Hayloft Steppers	Sturbridge MA	McGovern / MacKay	ERD, MS & PL
Tue	31	Fairs 'n Squares	Framingham MA	McCue / Maguire	MS & PL
		Sage S&RDC	Bath ME	Lizotte, Tudan / Arsenault	FUN
		Hayloft Steppers	Sturbridge MA	McGovern, Auger / Jervis	MS & PL
		Happy Time Squares	Rochester NH	Trapp / Clarke	ERD, MS, PL, A-1
		Nubble Lighthouse Keepers	Wells ME	Poisson /Rivenburg	ERD, MS & PL

Workshops

Sunday				
1-8-15	Nubble Lighthouse Keepers	Wells ME	Class	SQ
Tuesday				
3-10	B & R Maguire	Sturbridge MA	P4 Rumba & Cha, all rhythms P4 & 5	RO
Wednesday				
4-11-18	Great Plain Sqs	Needham MA	Class	SQ
	Happt Time Sqs	Rochester NH	Class, MS, PL	SQ & RO
	Riverside Sqs	Danvers MA	MS Class, PL	SQ
4-18	Baldwin Apple Sqs	Burlington MA	PL & A-1	SQ
Thursday				
5-12-19	Fairs 'n Sqs	Framingham MA	Basic, MS & PL	SQ
	Twin-City Spinners	Lewiston ME	Class, MS, PL	SQ

Majestic Badge
PLEASE MAKE A NOTE OF OUR NEW MAILING ADDRESS

16 Rear Elm Street
Peabody, MA 01960

Phone 781-592-8890 fax 781-598-6270
Email: majestic.badge@verizon.net

Specializing in custom club badges

ALSO AVAILABLE: Over 250 Fun Dangles & Special Dangles made to specifications.